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ARIZONA HIGHWAYS

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ARIZONA HIGHWAYS

JULY 1975 VOL. LI NO. 7

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THIS ISSUE:

SPECIAL EDITION
American Indian Basketry

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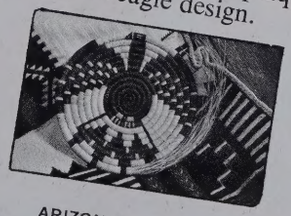
BK-15
Unfinished Hopi coil plaque with eagle design.



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This is a limited offer at a substantial savings! The two photos of Indian fashions are not included in this "special buy" but may be ordered separately, as may any of the baskets if you prefer to do so. When ordering individually please note the Color Classic identification number which appears beside each picture. (Example: BK-15, BK-32, IF-17, etc.) ALLOW THREE WEEKS FOR DELIVERY.

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FINE ART IN A BASKET

All over the world aboriginal people and primitive cultures are disappearing at an accelerating pace.

In our time much is being done to preserve the numerous cultures that have so much to communicate to modern man.

Prehistoric and ancient rock writing speak of ages now lost in the mist of time.

Clay and earth textures tell their stories in forms of pottery and artifacts.

Baskets and textiles are eloquent through the weavers art.

Our civilization will be documented and recorded more completely than any in the history of man, through the artists of all cultures and societies, and certainly most accurately and honestly through the medium of photography.

In that miraculous medium the name of Edward Sheriff Curtis is singularly important and significant especially in preserving the story of the American Indian and his way of life.

Through the efforts of Messrs. Alec Reid and Glen Green we have been supplied with rare and treasured photographs and photogravure reproductions by Edward Sheriff Curtis to complement the superb color photographs of our prized Indian baskets.

Aimed at proving "One picture is worth one thousand words," the Curtis photographs are right on target . . . in any language . . . And that is fine art in the exchange of communication.

— JOSEPH STACEY

BONE AWL FOR COILED BASKETRY.

COVER PHOTOGRAPHS BY JERRY JACKA

FRONT COVER

BK-1 Three exquisite examples of coil basketry: Deep coil basket with Eagle Kachina design, 15 inches tall, by Elizabeth Nuvayowma. Coil plaque with raised turtle design, 14½ inches in diameter, by Martha Leah Kooyahoema. And left, Sun Shield plaque with Eagle Feather border, 12½ inches in diameter, by Carrie Mowa. John P. Wilson, Jr., Collection

INSIDE FRONT COVER

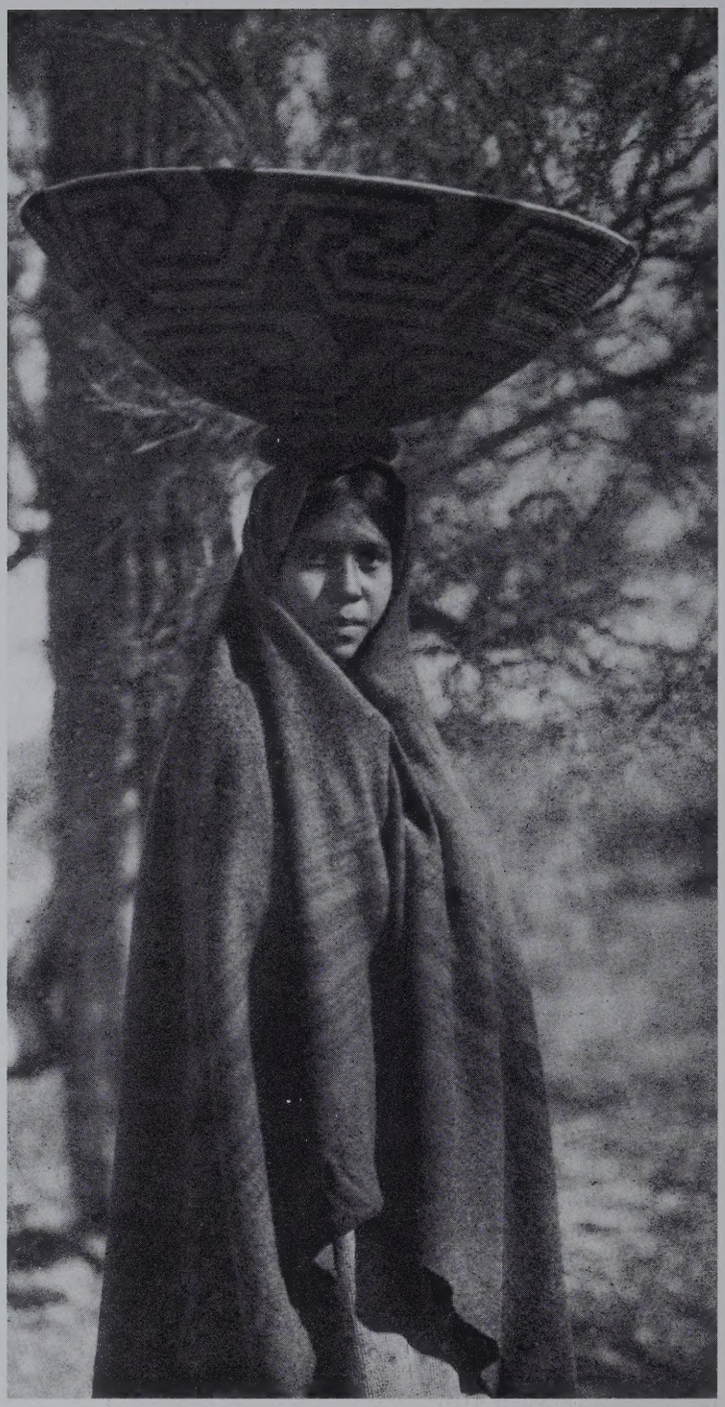
BK-2 *Yokuts baskets — The gambling tray, thirty-three inches in diameter, is one of the largest and finest known examples of this type and is from the Ray Grant Collection, Redding, California. The cooking basket, left, was used for stone-boiling acorn mush. The smaller basket was used to hold rattlesnakes during religious ceremonies.*

BACK COVER

BK-5 *Two excellent examples of shallow bowls by Mary Snyder, a Chemehuevi from the Colorado River Reservation. Mary was recognized for originating the snake and bug designs for her tribe. Circa 1920.*

Collection of Native North American Indian Books, Historical Books, Atlases, plus other important authors and family heirloom books.
As of 12-31-93
Earl Ford McNaughton

INDIAN BASKETRY IN ARIZONA



Maricopa fruit gatherer. Photograph by Edward Sheriff Curtis. Photogravure courtesy The Gallery Wall, Phoenix

From: PIMA INDIAN BASKETRY
By H. Thomas Cain
Published by the
HEARD MUSEUM
PHOENIX.

The art of basketry in the American Southwest is one of the oldest crafts known on the continent. By 500 A.D. the people known to archaeologists as the Anasazi were making fine coiled basketry with elaborate designs. Archaeological care and thoroughness have preserved an excellent record of this art form representing nearly 1500 years of prehistoric evidence of man's universal urge to beautify the things he makes, an esthetic drive that continues its uninterrupted course into contemporary time. Today the Hopi Indians of northern Arizona, descendants of the Anasazi, continue this basketry tradition in the form of beautiful coiled plaques of yucca fiber and a wicker-weave type made of wild currant and rabbit brush.

For those interested in acculturation studies this is an important fact to note, as the Hopi are notoriously one of the Indian tribes most resistant to change in their traditional way of life. This is reflected in their religious ceremonies and craftwork, particularly in basketry which they continue to make in some quantity, and in general they have maintained the high quality of this ancient handicraft. This is in sharp contrast to other western American Indian tribes which once produced fine basketry but today manufacture only inferior copies of the old styles or none at all.

The archaeological record for southern Arizona is not as complete as that of the Anasazi time-space sequence, but a vast amount of information is available on the Hohokam. These prehistoric inhabitants of the Salt and Gila river valleys have left abundant records of a remarkable adaptation to desert life that embraced a time span of over a thousand years. The Pima Indians of historic time referred to the abandoned ruins of Casa Grande as handiwork of those "dead" or "disappeared," the Hohokam (accent the last syllable, Ho-Ho-KAM). The term Hohokam has been applied by American archaeologists to designate these prehistoric Arizonans who first settled along the valleys of the Gila, Salt, and Santa Cruz rivers around the beginnings of the Christian era.

BK-34 *Two sumac rods and coiling of yucca are used by the Navajo for their basketry starts.*

"Navajo Girl and Basket" oil on canvas.
Painting by artist William Whitaker.

Maricopa group
Photographs by Edward Sheriff Curtis.
Maricopa still life

Photogravures courtesy
The Gallery Wall, Phoenix

By 700 A.D. an agricultural economy was well developed by people occupying these river valleys, and during the succeeding seven centuries hundreds of small villages were established. Cooperative excavation projects produced more than two hundred miles of serviceable irrigation canals and laterals to water the crops of corn planted by the Hohokam. Unfortunately for modern science most of these small village sites, as well as several of the larger towns, were destroyed by agricultural development in the valleys. Pueblo Grande in Phoenix does offer evidence of a sizable urban population that built large granaries for seasonal food storage. The large mound there shows that the structure was a one-story building which was torn down and rebuilt on a higher elevation eight times during a period of a couple of centuries. This destruction and rebuilding is at least theoretical evidence that the Hohokam were concerned with a moisture problem that could only be solved by raising the floor levels.

The physical type of the Hohokam Indians is an unknown quality. They practiced that most sanitary and economical system for the disposal of the dead—cremation. As typical of most primitive people, a great deal of Hohokam time was spent out-of-doors as many ramada structures evidence. Vast amounts of broken pottery, articles made of stone, bone, and shell, communal cooking pits, etc. attest to open-air living. The large structures such as Casa Grande and Pueblo Grande were the result of the new ideas in architecture introduced by the Salado people who arrived in Hohokam country circa 1200 A.D. There is considerable evidence that these newcomers came from the north or east and that it must have been a peaceful invasion.

For the next two centuries the archaeological evidence we have indicates a rather unusual social situation in the area occupied by the Hohokam. Several cultural innovations were introduced: use of massive blocks of adobe for house construction; polychrome pottery of red, black, and white colors with individual surface decoration in the form of design elements quite different from the classic Hohokam designs; inhumation of the dead; and multi-room houses with compound walls for defensive purposes. Apparently it was all accomplished with the tacit consent of the indigenous Hohokam. The "Old Ones" continued to make their traditional red on buff pottery and to cremate their dead. There is no evidence that there were any serious squabbles, and by the 1400's both the Salado and the Hohokam seem to have mysteriously vanished from the scene. At least the area was temporarily abandoned for one reason or another. Several theories have been suggested as to why these people left: rising water table; waterlogging of the soil; mass attack and warfare by an alien people, etc.

It is quite possible that had the Spanish appeared on the scene a hundred years earlier they would have found a people in transition from the old established sedentary Hohokam culture to that of Pima Indian life they describe in the early 1700's. We know from history that the Pima Indians have lived in the same locality since 1530 A.D. when first discovered by Nuño de Guzman, during his campaign up the west coast of Mexico.[1] Guzman, as President of New Spain, crossed the Mayo River which separates the Mexican states of Sinaloa and Sonora and founded the present city of Culiacan. A decade later this town was the departure point of two famous Spaniards who were to leave their names as outstanding explorers of the unknown country to the north, Arizona. Fray Marcos de Niza set out to the north in 1539 and was followed a year later by Coronado in his search for the fabled Seven Cities of Cibola.

It was probably Nuño de Guzman who first introduced the Pima Indians to White civilization of the 16th century. Bandelier[2] states that Don Antonio de Mendoza, Viceroy of Mexico, had the foresight to import Pima Indians to Mexico prior to 1538, where they were taught to speak Spanish and served as guides to Fray Marcos de Niza when he first sought Cibola in 1539. During the one hundred and fifty year period of the conquest of the north there are many references to the Pima and they were later hosts to the famous Father Eusebio Kino who came to them in 1687 and stayed for twenty-five years.

The Pima Indians with whom we are concerned have been living in the Gila River Basin of central Arizona since the early sixteenth century. That they are descendents of the ancient Hohokam there is little doubt. The long and fascinating story of the prehistoric Hohokam is to be found in many books on American archaeology, and although they disappeared some time before the earliest record of the Pima Indians there is enough similarity between the living and the archaic culture patterns to postulate an unbroken continuum. Their agriculture livelihood, use of irrigation, their pottery and basketry, dwellings of one room, and their stubborn tenacity in wresting a living from an inhospitable desert region, all point to an unbroken history of nearly two thousand years.

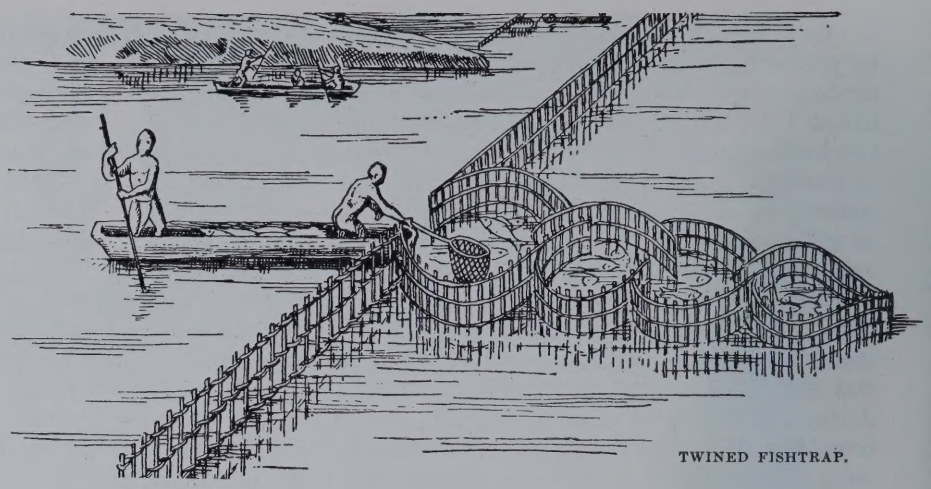
Hohokam archaeology has produced evidence that there could be a direct connection between the prehistoric and modern Pima basketry. A fragment was excavated at Las Acequias[3] site south of the city of Mesa by the Hemenway Southwestern Archaeological Expedition of 1887-1888. A small bowl-shaped container, made by the coiled technique and used by the Hohokam of the Classic Period (1100 A.D.-1200 A.D.), was recovered and analyzed by Dr. Emil W. Haury. The basket was made on a three-rod foundation with non-interlocking stitches; spiral weave was counterclockwise. Stitches averaged ten to the inch; coils five to the inch. Fewkes[4] mentions charred basketry as having been found in the Casa Grande excavations of 1906 but a check with U. S. Park Service personnel at Casa Grande failed to turn up the whereabouts of the fragments. The Snaketown excavation[5] produced coiled basketry of two types; single rod foundation and bundle foundation of two flattened coils.

Further archaeological evidence of the use of coiled basketry in prehistoric Arizona comes from the San Pedro Valley. Fragments of coiled basketry trays were excavated by Di Peso[6] at the Quiburi site in 1953. These examples are all close-coiled three-rod foundation, and Di Peso[7] believes that the technique was of Hohokam origin with the considerable span of use (1000 A.D. to 1762 A.D.). Another important site that yielded fragments of basketry was the upper Pima village of San Cayetano del Tumacacori,[8] and a number of bone awls that undoubtedly were basket-making tools were recovered. Manufactured bone awls are not *a priori* evidence that they were used exclusively for basketry, as such tools are, of course, used in sewing skins and for puncturing small holes for a variety of purposes, but we do know that an awl is the essential tool in practically every type of modern basketry.

Perhaps the largest single find of archaeological basketry was made by Haury[9] at Ventana Cave on the Papago Indian Reservation. A total of 114 fragments were recovered and received an exhaustive analysis. The upper level of the cave yielded many specimens of basketry made by the historic Papago Indians. Lower stratigraphic levels contained 108 examples of Hohokam coiled baskets, of which 32 were made with bundle foundation and 25 of bundle-rod foundation, the remainder showed a variety of rod foundations. The materials used were shredded yucca leaf, split twigs, and cattail leaf. Haury[10] has strong feelings regarding this very important find of prehistoric basketry with which the author is in complete agreement. He states, "Technically there is no appreciable difference between the new and the old, and the dominance of the type, past and present, in the area leaves one with the impression that the two are historically connected." Haury's opinion regarding the age of this adds weight to the theory of an historical continuum of the basketry tradition; he states, "Although some of the specimens may be as early as the first

Text continued on page 44

BASKETRY FROM THE RIO GRANDE CLASSICS



TWINED FISHTRAP.

What would be the civilized man of to-day without the art of weaving – the soft art that surrounds his home with comforts and his life with luxuries? Nay he deems them necessities. Could he do without his woven woollen or cotton underwear, his woven socks, his woven clothing? Where would be his bed linen and blankets, his carpets, his curtains, his portieres? His every day life is so intimately associated with weaving that he has ceased to think about it, and yet it is all owing to the work of primitive, aboriginal woman that he is thus favored. For there is not a weave of any kind, no matter how intricate or involved, that the finest looms of England or America produce to-day under the direction of the highest mechanical genius, that was not handed down to us, not in crude form, but as perfect as we now find it, by the first basket makers and kindred weavers.

Interest in the arts and industries of our Indian tribes has grown so rapidly in recent years, that whereas, 50 years ago, illustrative collections of the products of these arts and industries were confined to the museums of scientific societies, to-day they are to be found in scores of private collections. This popular interest has created a demand for knowledge as to the peoples whose arts these collections illustrate, and of the customs, – social, tribal, medicinal, religious, – in which the products of their arts are used.

One of the most common and useful of the domestic arts of the American Indian is that of basketry. It is primitive in the extreme, is universal, both as to time and location, and as far as we know has changed comparatively little since the days of its introduction. It touches the Indian at all points of his life from the cradle to the grace, and its products are used in every function, domestic, social and religious, of his civilization.

Hence, as Indian baskets are woven by human beings, akin to ourselves, and are used by them in a variety of relations of intensely human interest, we are studying humanity under its earliest and simplest phases,–such phases as were probably manifested in our own ancestral history – when we intelligently study Indian Basketry.

The earliest vessels used by mankind undoubtedly were shells, broken gourds or other natural receptacles that presented themselves opportunely to the needs of the aborigine. As his intelligence grew and he moved from place to place, the gourd as a receptacle for water when he crossed the hot and desert regions became a necessary companion. But accidents doubtless would happen to the fragile vessel and then the suggestion of strengthening it by means of fiber nets arose and the first step towards basket-making was taken. It is easy to conceive how the breakage of a gourd thus surrounded by a rude sustaining or carrying net led to the independent use of the net after the removal of the broken pieces, and thus nets ultimately would be made for carrying purposes without reference to any other vehicle. Weaving once begun, no matter how rough or crude, improvement was bound to follow, and hence, the origin of the basket.

In Indian basketry we may look and find instruction as to the higher development of our primitive people. There is no question that baskets preceded pottery-making and the close and fine weaving of textures, so the ethnologist finds in "the progressive steps of their manufacture a preparatory training for pottery, weaving and other primitive arts."

Basket-making was a common industry with all the Indians of the American Continent. In the North, baskets were, and still are, made, and we know of their manufacture by the Indians of Carolina, Virginia, Georgia and Louisiana. Baskets have also been found among the remains of the Mound Builders. In the ruins of Southern Colorado and that interesting region of Arizona and New Mexico, some of the prehistoric graves contain so many baskets as to give their occupants the name of "The Basket Makers."

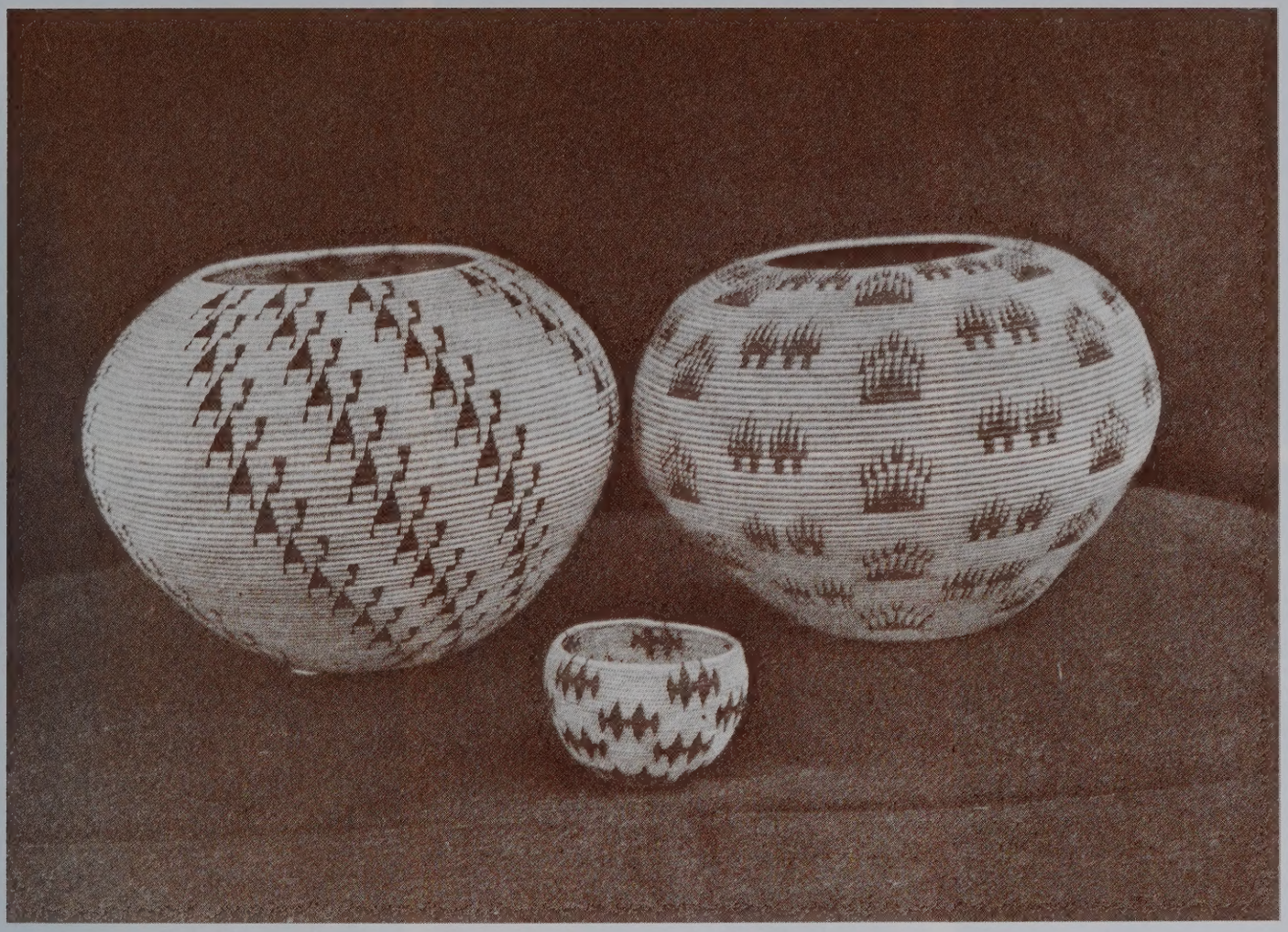
"The birds and beasts are basket-makers, and some fishes construct for themselves little retreats where they may hide. Long before the fire-maker, the potter, or even the cook, came the mothers of the Fates, spinning threads, drawing them out and cutting them off. Coarse basketry or matting is found charred in very ancient sepulchers. With few exceptions women, the wide world over, are the basket-makers, netters and weavers."—Otis T. Mason.

Of the antiquity of baskets there can be little doubt. Col. James Jackson, U. S. A., says:

"Pottery making and basket weaving are as old as the human race. As far back as there are any relics of humanity are found the traces of these industries, supplying no doubt a very poistive human need. From the graves of the mound builders, from Etruscan tombs–far beyond the dawn of Roman power–from the ruins of Cyclopean construction, Chaldean antiquities and from Egyptian catacombs come the evidences of their manufacture. Aboriginal occupation of the American continents seems to be as old, if not older, than that of either Europe or Asia, and when we look upon the baskets and pottery gathered here we behold the results of an industry that originated in the very dawn of human existence and has been continued with but little change down to the present time. Our world basket has itself changed but little from its original, the Welsh "basgawd" meaning literally a weaving or putting together of splinters. The ancient Welsh, or Britons, were expert basket makers, and Roman annals tell us that the halls of wealthy Roman citizens were decorated with the beautiful and costly produce of their handiwork. Made from whatever substances were most appropriate or convenient they have been shaped by the needs and decorated by the fancy or superstitions of barbaric or semi-civilized peoples, and have served all purposes from plates to dwelling houses."

"Among primitive arts, basketry also furnishes the most striking illustration of the inventive genius, fertility of resource and almost incredible patience of the Indian woman. They collected the fuel, gathered the stores of acorns, mesquite and other wild seeds; they dried the grasshoppers for winter use.

Text continued on page 11

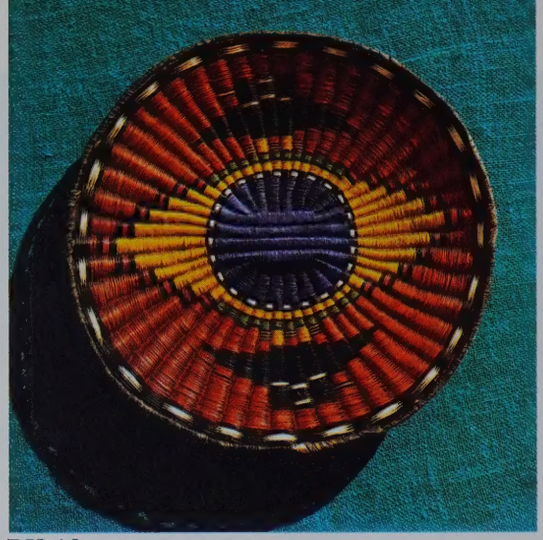


Washo Basketry Designs

Photogravures courtesy
The Gallery Wall, Phoenix

Yokuts basket designs. Edward Sheriff Curtis.

BK-11



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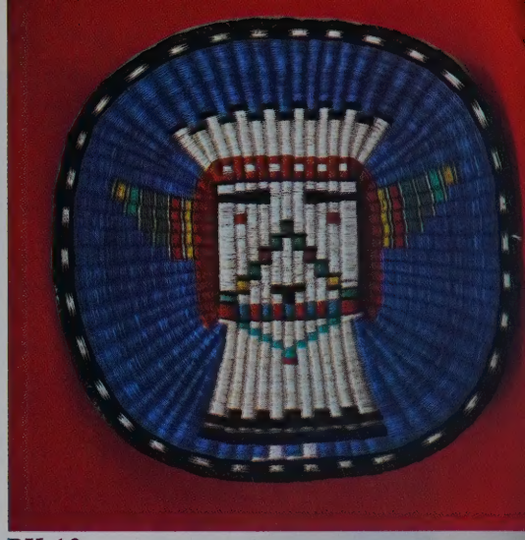


BK-13

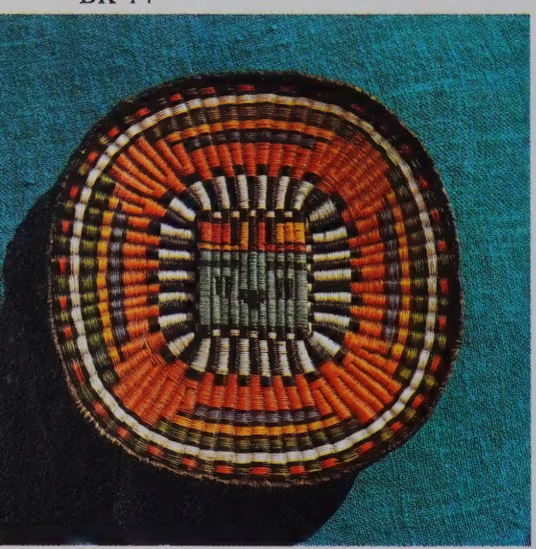
BK-14

Hopi

Using both wicker and coil techniques, the Hopi have created baskets and plaques in an almost endless variety of colors and designs. Some of those more easily recognizable include Kachinas of several types, an Eagle, Mud Head, Shalako, Sun God, Clown, Corn, Etc. Experts have said that, over the past one hundred years, Hopi weavers might well be the only basket makers to have actually improved their techniques and workmanship.

BASKETRY PHOTOGRAPHS BY
JERRY JACKA

BK-15



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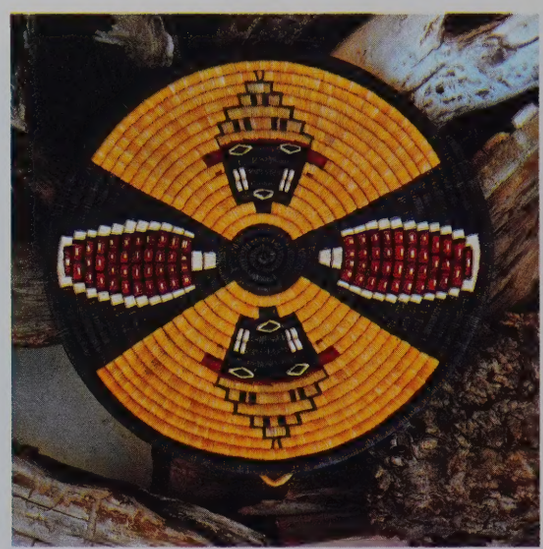

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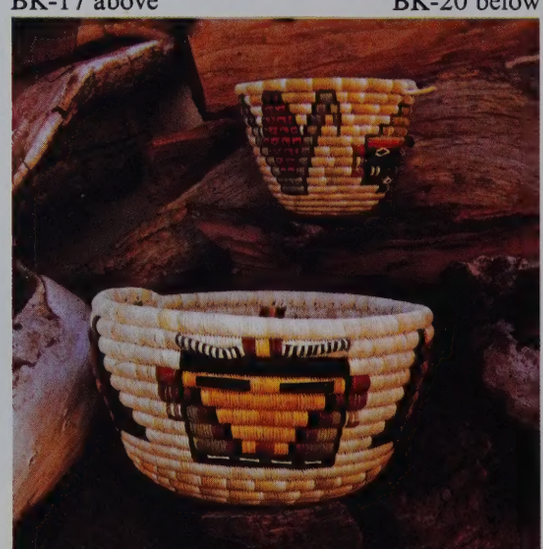

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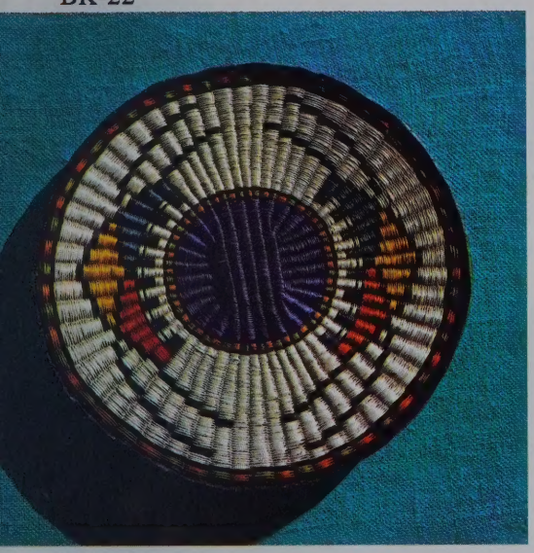

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BK-28 above

BK-31 below

BK-29 above

BK-32 below

BK-30 above

BK-33 below

THE CLASSIC EDITIONS OF INDIAN BASKETRY

The accompanying information has been selected from the "Rio Grande Press Classics" edition of authoritative source books.

We wish to thank publishers Robert McCoy and John Strachan, Rio Grande Press, Glorieta, New Mexico, for making the valuable editions available to us.

Mason, Otis Tuffon
ABORIGINAL INDIAN BASKETRY
– Report of the U.S. National Museum, first published 1902.

James, George Wharton
INDIAN BASKETRY – AND HOW TO MAKE BASKETS
– With nearly six hundred illustrations, first published 1903.

Kissell, Mary Lois
BASKETRY OF THE PAPAGO and PIMA INDIANS
– Anthropological Papers of the American Museum of Natural History, first edition 1916.

Barrett, S. A.
POMO INDIAN BASKETRY
– Enlarged from first edition, 1908.

Roberts, Helen H.
BASKETRY of the SAN CARLOS APACHE INDIANS
– Another American Museum of Natural History, first edition 1929.

The original editions from which the Rio Grande Press Classics are reproduced are rare, out of print and valued collector's prizes.

The Rio Grande Peers Classic Special Editions are available from most book stores or direct from the publishers.

By the pool – Tule River Reservation.
Photograph by Edward Sheriff Curtis.

In times of scarcity they searched every hiding of fat grub or toothsome bulb; or with a tough stick drove the angle worms from their holes and with the addition of a few wild onions and acorn flour converted the mess into an appetizing soup. They made petticoats of tule and other wild grasses for summer use, and winter garments of rabbit and squirrel skins. And while all these accomplishments added to the market value of the women, it was invariably the most expert in basketry who brought the highest price, viz.: two strings of shell money, or one hundred dollars."—Mrs. Jeanne C. Carr.

Indian basketry is almost entirely the work of Indian women, and therefore, its study necessarily leads us into the sanctum-sanctorum of feminine Indian life. The thought of the woman, the art development, the acquirement of skill, the appreciation of color, the utilization of crude material for her purposes, the labor of gathering the materials, the objects she had in view in the manufacture of her baskets, the methods she followed to attain those objects, her failures, her successes, her conception of art, her more or less successful attempts to imitate the striking objects of Nature with which she came in contact, the aesthetic qualities of mind that led her to desire to thus reproduce or imitate Nature—all these, and a thousand other things in the Indian woman's life, are discoverable in an intelligent study of Indian basketry.

To the uninitiated a fine Indian basket may possess a few exterior attractions, such as shapely form, delicate color and harmonious design, but anything further he cannot see. On the other hand the initiated sees a work of love; a striving after the ideal; a reverent propitiation of supernatural powers, good or evil; a nation's art expression, a people's inner life of poetry, art, religion; and thus he comes to a closer knowledge of the people it represents, a deeper sympathy with them; a fuller recognition of the oneness of human life, though under so many and diverse manifestations. Fine baskets, to the older Indian women, were their poems, their paintings, their sculpture, their cathedrals, their music; and the civilized world is just learning the first lessons of the aboriginal melodies and harmonies in these wicker-work masterpieces.

Basket making as a fine art among the Indians is rapidly dying out. True, there are still many baskets made, and on a recent trip to the High Sierras of California I found a number of first-class basket makers at work, and, more pleasing still, some of the young girls were learning the art. But in almost every case the basket maker of to-day is dominated by a rude commercialism rather than by the desire to make a basket which shall be her best prized household treasure as the highest expression of which she is capable of the art instinct within her. Hence the rage for old baskets. A true collector does not wish a basket made to sell, and as the old baskets were comparatively limited in number, the opportunity to secure them is rapidly passing away, if it has not already disappeared. By this, of course, I do not mean that old baskets may not be purchased. Collections now and then are for sale, which are rich in rare old specimens of the weaver's art; and occasionally, but, now, alas, very occasionally, the indefatigable collector may pick up an ancient basket in some far-away Indian hut.

KINDS OF WOVEN BASKETRY

A. Checkerwork: The warp and the weft having the same width, thickness, and pliability.

B. Diagonal or twilled basketry: Two or more weft strands over two or more warp strands.

C. Wickerwork: Inflexible warp; splender, flexible weft.

D. Wrapped weft, or single weft wrapped: The weft strand is wrapped, or makes a bight about the warp at each decussation, as in the Mohave *Kiho*.

E. Twined or wattled basketry: Weft of two or more elements.

KINDS OF COILED BASKETRY

A. Coiled work without foundation.
B. Simple interlocking coils.
C. Single-rod foundation.
D. Two-rod foundation.
E. Rod and welt foundation.
F. Two-rod and splint foundation.
G. Three-rod foundation.
H. Splint foundation.
I. Grass-coil foundation.
K. Fuegian coiled basketry.

These will be described at length in the proper place.

In basket-making there are several characteristics to be observed which will enable one to classify the objects and to refer them to their several tribal manufacturers. These characteristics are the material, the framework, the methods of weaving, the coiling or sewing, the border, the decoration, the use, etcetera.

The tool almost universally employed in the manufacture of coiled ware is a bone awl or pricker. Of the manipulation of the material previously to the weaving little is known.

With a few exceptions the makers of baskets are women. In the division of labor belonging to the lowest stages of culture the industrial arts were fostered by women, the military and aggressive arts by men. It is a well-known rule in these first stages of progress that, with few exceptions, the user of an implement or utensil was the maker of it. There are people on the earth among whom the men are the basket makers. Indeed, for ceremonial purposes our own Indian priests or medicine men are frequently the makers of their own basket drums.

VOCABULARY OF BASKETRY

So much is said and written on the subject of Indian basketry that a vocabulary is desirable. On some terms all are even now agreed. All things considered, words in common use should be adopted. There are, as before mentioned, two absolutely different kinds of technic employed, dividing basketry into *woven* and *coiled*. The former leads to the loom, the latter to the needle. It is not correct to speak of warp and weft in the latter, only in the former; the parts of coiled basketry are the *foundation* and the *sewing*. The following terms and definitions are suggested, not arbitrarily, but subject always to amendment and common consent. Words from Indian languages are purposely omitted. A few of them, however, ought to be retained, such as "tee," for the Pomo twined weaving:

Basket.—A vessel or receptacle in textile material; a technic product resembling this.

Basketry.—A general term including (1) basket making, the process or art; (1) basket work, the technic or stitches, any textile motive resembling work in baskets; (3) basket ware, a collection of finished products.

Beading.—A strip of bark or a splint run in and out through the spaces in woven or among the stitches in coiled basketry.

Braidwork.—Fabric in which three or more elements are braided, as in some three-strand twined basketry. See *False braid*. Preferred to the word plaited. There may be flat, round, or square braid. The term sennit is also allowable.

Buttonhole stitch.—A series of half hitches, as in Fuegian coiled basketry.

Check.—Where warp and weft cross.

Checkerwork.—Basket work in which the warp and weft are equally flexible and the checks are square, or at least rectangular.

Chevron.—V-shaped ornament, in which two or more colored lines meet at an angle; for example, the device on the sleeve of a non-commissioned officer. (See *Herringbone* and *Zigzag*.)

Chinking.—Soft materials between hard stems in the foundation of coiled basketry.

Coil.—An element in basketry ornamentation. The varieties are plain coil, reversed coil, loop coil, continuous loop coil.

Coiled basketry.—Type of basket work in which a foundation of hard or soft material, arranged in a spiral, is held together by means of over-and-over sewing.

Crossed warp.—Type of basket work in which two sets of warp cross each other at an angle—for interlacing weft, for seizing or wrapping (Makah), or for twined weaving, common in Attu wallets.

Decussations.—Crossing of warp at acute angles.

Diagonal weaving.—Passing weft over two or more warp elements, but not the same in adjoining rows. Used here chiefly of twined weaving to distinguish it from twilled weaving with single weft element; also running the weft at an angle, as in matting.

Diaper.—A surface decoration which shows a pattern by the relief or direction of warp and weft.

Designs.—Figures and patterns used in the ornamentation of basketry. Must not be confounded with *Symbol.*

Embroidery.—Ornamentation added after the basket is finished. (See *False embroidery.)*

Fagotting.—Same as *Hemstitch.*

False braid.—An appearance of braid work on the margin of a basket made with a single splint in ball stitch or "racking-seizing."

False embroidery.—An appearance of embroidery made on Tlinkit and other twined ware by wrapping the strands on the outside with colored material in the process of weaving.

Fiber.—A flexible substance composed of filaments such as cedar bark, wild hemp, etc.

Frap.—To bind one element about another.

Fret.—The Greek ornament occurring in endless variety on basketry.

Furcate.—Said of stitches in coiled sewing intentionally and symmetrically split—bifurcate, trifurcate, etc.

Fylfot.—Ornament imitating a Greek cross with arms extended at right angles, all in the same direction; called also Swastika.

Gorrita.—The shallow basket bowl of the Pimas and other southwestern tribes.

Hemstitch.—Drawing warps together in groups of two or more and holding them by twined weavings. Seen in Aleutian openwork wallets. Called also fagotting.

Herringbone.—Basketry designs in which chevron patterns are in parallel series.

Herringbone border.—On coiled basketry a finish in which with a single splint the appearance of 3-ply braid is given. (See *False braid.)*

Hitched weft.—Basket work in which the weft makes a half hitch about each warp element. In coiled work it would be hitched sewing, same as buttonhole stitch.

Hurdle.—A coarse form of basket work in brush and trees for hunting and fishing purposes.

Imbricated ornament.—Coiled basketry in which a strip of soft material is folded back and forth over the stitches, overlapping like shingles on a roof or the folds in knife plaiting. Klikitat and Fraser River basketry are imbricated.

Impacted.—Driven close together, as the weft or stitches in basketry.

Inset.—A pattern worked separately into a basket. The Chilcat blankets are thus woven.

Interlacing.—The crossing and intertwining of parts, as in woven baskets and borders.

Interstices.—Open spaces left in weaving.

Knife plaiting.—See *Imbricated ornament.*

Lattice weaving.—Basket work in which a frame of rods crossing at right angles is held together by wrapping the intersections with a single splint or ribbon, as in Makah basketry, or by a twined weft, as in the Pomo Tee weaving.

Multiple coil.—The foundation of coiled basketry made up of filaments, grass stems, or splints.

Muskemoot.—Loucheux netted bags of babiche. Coiled work without foundation.

Meander.—Crossed frets in basketry ornament.

Oblique weaving.—Chiefly in matting, where the weaving begins at one corner.

Osier.—Basket materials prepared from small stems of willow or similar plants. Shoots of dogwood (*Cornus stolonifera*) are called red osier.

Overlaying.—Laying a split straw or other colored material on a tough weft splint or sewing material in basket making, to take the place of colored bark. If the two are not twisted on each other, the figure does not show inside the basket.

Padding.—Soft material in the foundation of coiled basketry, helping to make the structure water-tight. (See *Chinking.*)

Pentacle.—In basket ornament a 5-pointed star, whose lines inclose a pentagon.

Pierced warp.—The form of weaving in cat-tail and other soft material when the weft strings pass through the warp. The warp stems are strung on the weft strings.

Radial warp.—The arrangement of warp elements or spokes in the bottom of a cylindrical basket. They may be (1) crossed, (2) cut away, or (3) inserted. Radial patterns or designs are such as proceed from the central portion of a bowl-shaped basket outward to the border.

Scroll work.—Imitation of art scroll on basketry. It is usually angular.

Sewing.—The joining of parts with an awl and splint. Coiled basketry is sewed, not woven.

Shoots.—The young and pliable growth of plants in the first year. Rough shoots, prepared shoots, and split shoots are used.

Shreds.—Irregular strips of plants used in foundations of coiled baskets.

Spiral.—Term applied in basket making and decoration: (1) To the whorled coil, wound about a center and receding, as in Hopi plaques, *flat spiral;* (2) to the helical coil, winding on a cylinder, *cylindrical spiral,* as in coiled jars; (3) to the conical coil, rising in a cone, *conical spiral.*

Splint.—In basketry, a long strip of split wood, uniform in width and thickness for weaving or sewing materials. Often the term is more loosely applied to the split pieces that make up the foundation of coiled work.

Spoke.—Term sometimes applied to each of the elements in radiating basket warp.

Stalk.—The stems of reeds, grass, cattails, etc., for basket materials.

Stitches.—The separate elements in sewing coiled basketry. They may be close or open, whole or split (furcate), and interlocked.

Strand.—One of the elements of the weft in twined basketry, which may be two-strand, three-strand, etc.

Strip.—A narrow ribbon of leaf or other thin basket material answers in function to the harder splints.

String.—Two or more small yarns twisted together. The warp of twined wallets is of strings.

Symbol.—The meaning of a design on a basket. Care must be exercised in the use of this word. Only the maker of the design knows the symbol or meaning.

Tesselate.—Inlaid, as in checkered mosaic. The checks and stitches as well as the designs in baskets have a tesselate appearance.

Twine.—To bend something around another object. In basketry, to make twined ware in any of its varieties, plain, twilled, wrapped, latticed, three-strand, etc.

Warp.—The elements of woven basketry on which the fabric is built up: may be parallel, decussated, latticed, radiated, zigzag, etc.; also a single one of these.

Wattling.—Coarse fence or fish weir in wicker or twined basketry.

Weft.—The filling of woven basketry, same as woof.

Weftage.—The texture of woven basketry.

Whip or whipstitch.—To sew with an overcast stitch, with long wrapping stitches. The sewing of coiled basketry may be so called. Borders of baskets are often whipped on.

Wickerwork.—Weaving in which the warp is rigid and the weft flexible.

Wind.—To wrap one element about another. Same as *Frap.* In Thompson River wallets the twined weft is wound or wrapped with corn husk.

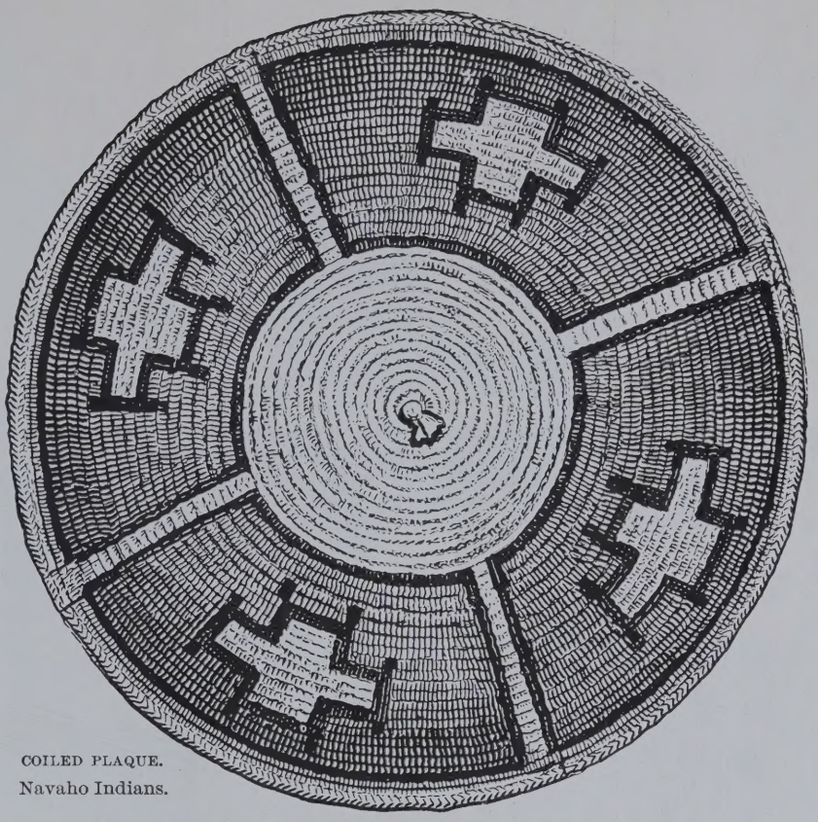
Wrapped weft.—Basket work in which the plain or twined weft is wrapped with soft decorative material.

Waterproofing.—Resin of the pine and mesquite for covering and lining basket jars, rendering them waterproof.

Woof.—See *Weft.*

Yarn.—Fibers twisted together, as in receptacles made from native hemp.

Zigzag.—A broken line of equal angular portions applied to structure or decoration in basketry.



COILED PLAQUE.
Navaho Indians.

Basketry of the Mission Indians.
Edward Sheriff Curtis.

Papago

Papago weavers have found the split stitch faster and more commercial, this making their baskets less expensive for the tourist trade. Yucca and martyne are the most popular materials.

BASKETRY
PHOTOGRAPHS BY
JERRY JACKA

BK-6

BK-7 below

BK-8

BK-9 above

BK-10 below

Navajo Sketch #1 — Artist William Whitaker

THE ART OF WILLIAM WHITAKER

It is one thing for an artist to please a particular group of lay viewers and collectors. For an artist to earn the esteem and respect of his peers is something else.

Since the ARIZONA HIGHWAYS April, 1974, debut of William Whitaker's beautiful Indians, laymen, collectors, artists, gallery owners and Indians praise his talent and seek his work.

William Whitaker was born in Chicago in 1943.

When he was very young, his father retired from a successful commercial art business and moved the family to California to concentrate on painting. Later, they moved to Utah and spent the winters in Carmel, California.

He grew up in the Wasatch and Uinta Mountains among the Indians, cattle and horses. At the age of six he started painting with oils and continued under the tutelage of his father until he entered the University of Utah as an early admission student.

While at the University he studied art under Alvin Gittins. Later on he studied at the Otis Art Institute under Charles White. He also has a degree in marketing and has worked as a free lance illustrator, film director, custom interior designer, copy writer and portrait painter.

Whitaker spent two and a half years in Germany for the Mormon Church, mainly directing foreign language film dubbing and designing film graphics.

His awards include one from the Utah Institute of Fine Arts and one from the Springerville, Utah Annual National Invitational Show.

The illustrations reproduced in this issue represent various mediums including oils on canvas and special Conté crayon, pastel and chalk technique, courtesy O'Brien's Art Emporium, Scottsdale, Arizona, and Blair Gallery, Santa Fe, New Mexico.

Arizona's Treasury of

by Jerold L. Collings

Prized Indian Baskets

American Indian basketry of the quality and beauty of the specimens pictured on these pages is, with few exceptions, a product of another time and another way of life. It is a product of a people who labored for the joy of creating something of beauty and value to be shared with family and friends in this life or, in some instances, to be taken into the afterworld. The basic techniques of the craft, like the lifestyle of the peoples who practiced it, saw little significant change over a period of several thousand years. Each generation of weavers worked strictly within the accepted artistic tradition of its time. They did as their mothers and grandmothers did, and so too learned their daughters. But it is only probable that even in the smallest bands, an occasional especially creative individual would add her own contribution of talent or quality to the established style. Thus a new standard might be established that would become a model to be imitated by other weavers, who were perhaps less gifted, yet were nonetheless strongly motivated to do their best. The effect was cumulative, and resulted in the creation of basketry of such quality, variety of form, and aesthetic appeal, that it was not surpassed anywhere else in the world. It is felt that such baskets are, in themselves, strong statements about the people that made them, and the kind of world in which these people lived.

The beauty of Indian basketry is often quite subtle, and is therefore easily overlooked by observers who have grown accustomed to today's chrome and plastic world. Few patrons of Indian art began with the purchase of a fine old basket. The first item that catches the prospective customer's eye is more apt to be a shiny silver and turquoise bracelet, a highly polished or spectacularly ornamented pot, or a Navajo rug done in somewhat poisonous analine hues. This is art that modern America can relate to. Western culture has a long tradition of jewelry making, ceramic manufacture, and textile production. These categories are recognized as areas open to legitimate artistic expression. A basket, however, regardless of how well done, is something one serves fish and chips in if it is small, or collects dirty clothes in if it is large. In general, basketry is considered to be nothing more than a simple and easily learned craft which is often prescribed for those in need of therapy.

Indians viewed the subject through somewhat different eyes, and they saw in basketry an opportunity for artistic expression never imagined by their European subjugators. While the initial stage of Indian basketry probably involved little more than the mere plication of somewhat rigid materials into a serviceable receptacle — the state in which basketry remained in most cultures — many Indian groups developed basketry to the point that it became an important part of nearly every aspect of their daily life. One prominent early scholar, O. T. Mason, wrote, "Before the coming of the European, basketry supplied nearly every domestic necessity of the Indians, from an infant's cradle to the richly-decorated funerary jars burned with the dead. The wealth of a family was counted in the number and beauty of its baskets and the superlative virtue of woman was her ability to produce them." (Mason 1904). Among some groups such importance was placed upon the ability to produce fine baskets, that a young woman who was a poor weaver could not expect to attract a suitable husband from a prosperous family, thus depriving her family of reciving a handsome bride price. The amount of the gift associated with such marriages was usually an important prestige factor for both families. With such strong socially sanctioned incentives, it is little wonder that works of great magnificence were almost commonplace.

Fine, beautiful baskets were sometimes woven to be presented to highly esteemed or important people. The elaborately feathered baskets of the Pomo are an example of this custom. A woman might dedicate a year or more of her very finest effort, and use only the rarest and choicest of materials, in the creation of a single presentation piece. Such a basket became a valuable and highly prized family heirloom which would be exhibited only on important occasions, although most would eventually be destroyed as cremation offerings. In his discussion of Pomo feather baskets A. L. Kroeber said, "To him (the Pomo) they served as gifts and treasures; above all they were destroyed in honor of the dead. It is impressive and representative not only of the gently melancholy sentiments of the Pomo but of the feelings of the California Indians as a whole, that these specimens of the highest artistic achievement that their civilization has been able to produce were dedicated to purposes of mourning their kindred." (Kroeber 1925: 245-6).

Even baskets intended for much more frivolous usage sometimes exhibited almost unbelievable increments of time, material, and consumate skill in their manufacture, and rank with the very best in terms of overall artistic achievement. The gambling tray of the Yokuts Indians of Central California is a good example. Some of these trays are more than 30 inches in diameter, very finely woven, and are often spectacular in design. A basket such as this would require six months or more to make, and yet its primary function would be to serve as a surface upon which a type of dice were thrown in an exclusively women's gambling game. Similarly, a Pima weaver might spend several months weaving an intricately designed basket that would be used in the process of winnowing grain.

Most of the truly outstanding examples of American Indian basketry, still in existence, were made during the second half of the 19th century by tribes in the North-

Text continued on page 33

BK-35 *This cross cultural grouping of outstanding baskets provides the opportunity to observe the infinite variety of form, color and design.*

BK-37 *insert below. This design strongly resembles those done by the Yavapai, an excellent example of cultural diffusion.*

BK-38 *The large olla, lower left, is a comparative example of fine quality Papago craftsmanship and design (circa 1930) with that of their Pima neighbors. The deep Pima basket, below, like the Papago olla, was of no practical use to the Indians. Both represent commercial adaptation expressly for sale to tourists.*

BK-36 *Traditional "five petal squash blossom" design.*

BK-39 group

Pima

BASKETRY
PHOTOGRAPHS BY
JERRY JACKA

The Pima inhabit a reservation in southern Arizona not far from Phoenix, and have always been noted for their quiet and peaceful character. They have developed a high type of basketry which contains some intricate patterns. Many of their designs represent the source of water supply in the center, with radiating geometric lines representing the winding streams. In the construction of their baskets the Pima use the tisal willow, squaw weed, skunk weed, the root of the tule, and martyina, or devil's claw. The assortment of baskets, plaques and ollas on this page represent classic Pima work from the turn of the century.

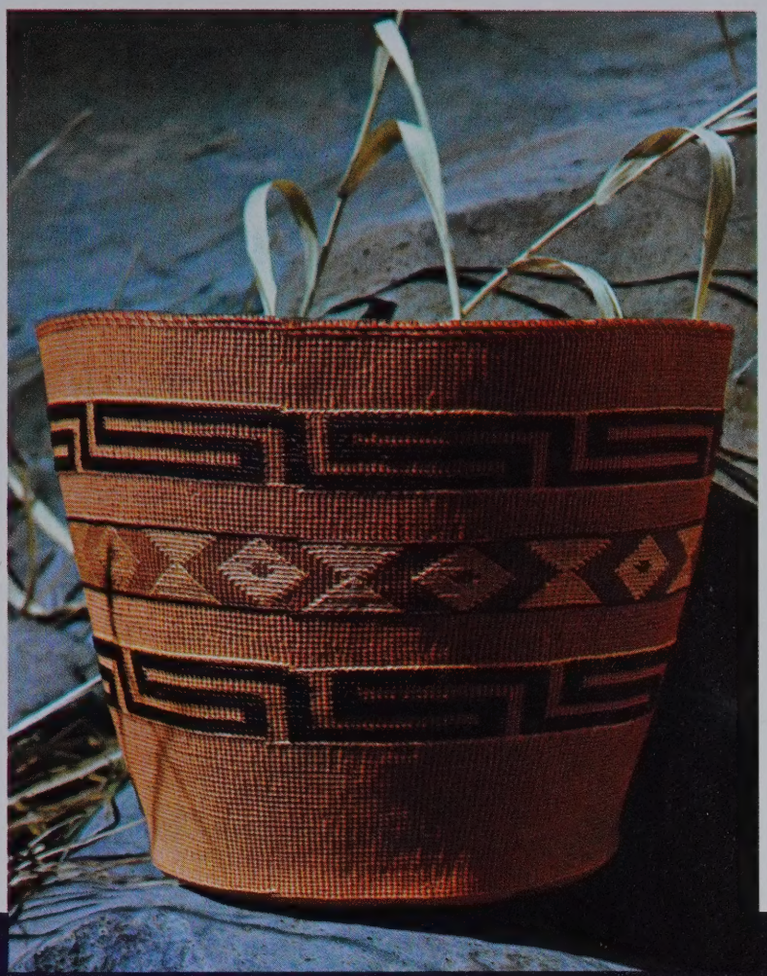
BK-40

BK-42

Aleut

BK-41 *Comparable to linen cloth in their fineness, Aleut baskets were made from finely shredded grass and decorated with worsted wool.*

BK-43

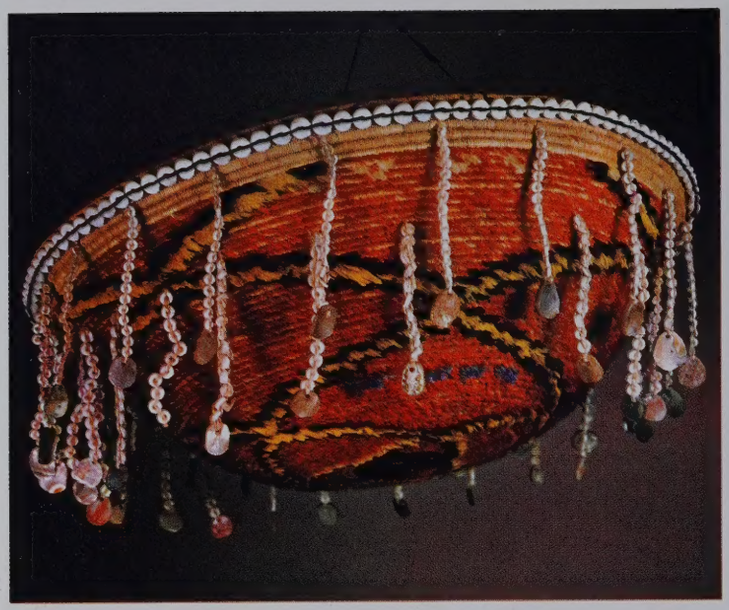


BK-44 *from the collection of Don & Nita Hoel*

Tlingit

Tlingit Indians, a group of tribes from the area of southern Alaska, make their baskets of spruce roots and ornament them with designs applied by a technique known as false embroidery.

BK-45



BK-46

BK-47

BK-48

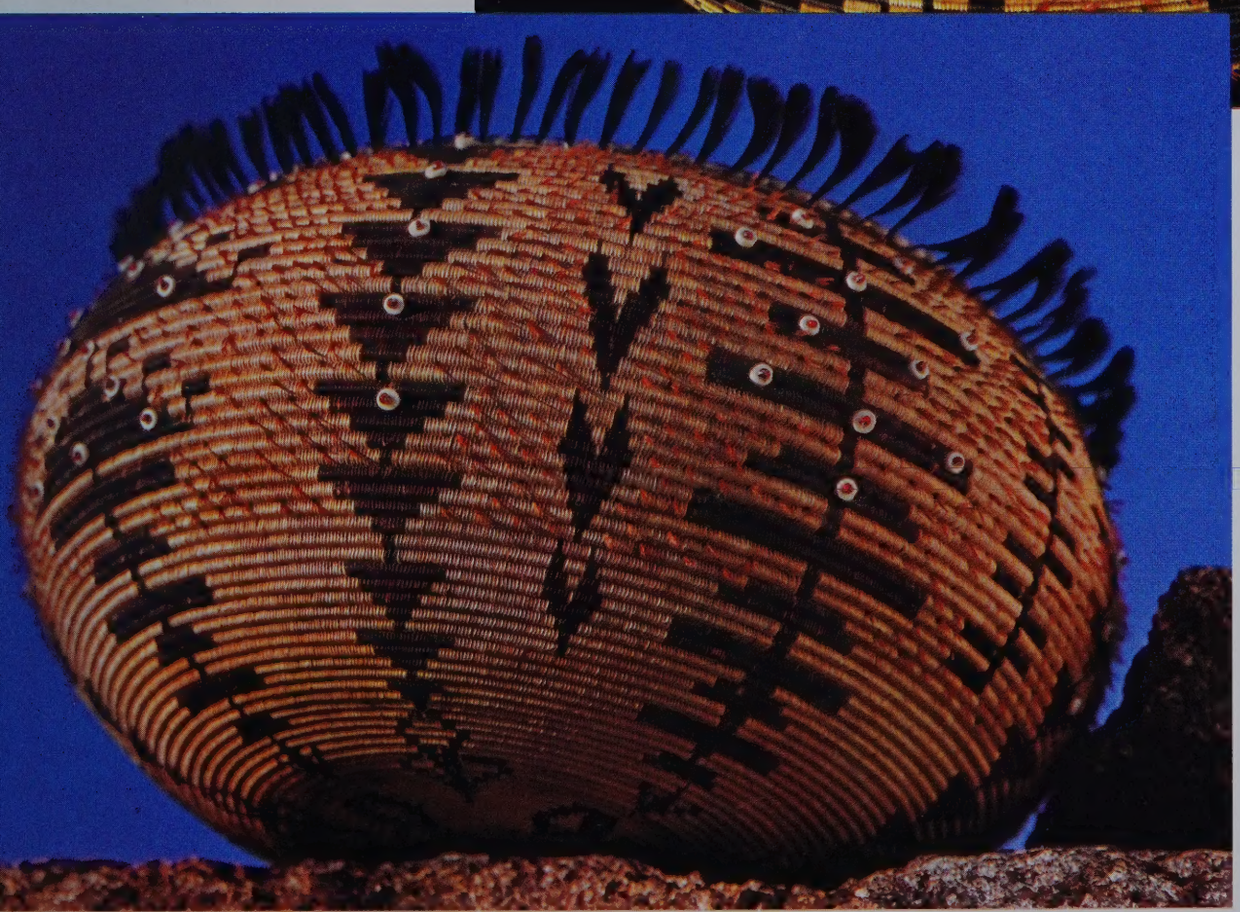
BK-49
magnified

BK-50

Pomo

Pomo feather baskets, such as those pictured on the opposite page, were primarily given as gifts to express esteem or prestige. They were often ornamented with abalone pendants and clam shell beads, a tradition dating back thousands of years. A more recent method of ornamentation by weavers of the mid-eighteen hundreds, pictured lower left, used European glass beads which were actually woven into the fabric of the basket. The basket at the right is partially feathered and beaded while the example below is finished with quail plumes.

BK-51



BASKETRY
PHOTOGRAPHS BY
JERRY JACKA

BK-52 *Weavers of Panamint baskets are noted for their technical excellence. In some baskets one may count as many as sixty wefts to the inch.*

BK-53 *The exact origin of the beautiful baskets pictured below is unknown. However, they were probably woven around the turn of the century and are from the Washo-Maidu area since they show characteristic designs of one tribe and construction material of the other.*

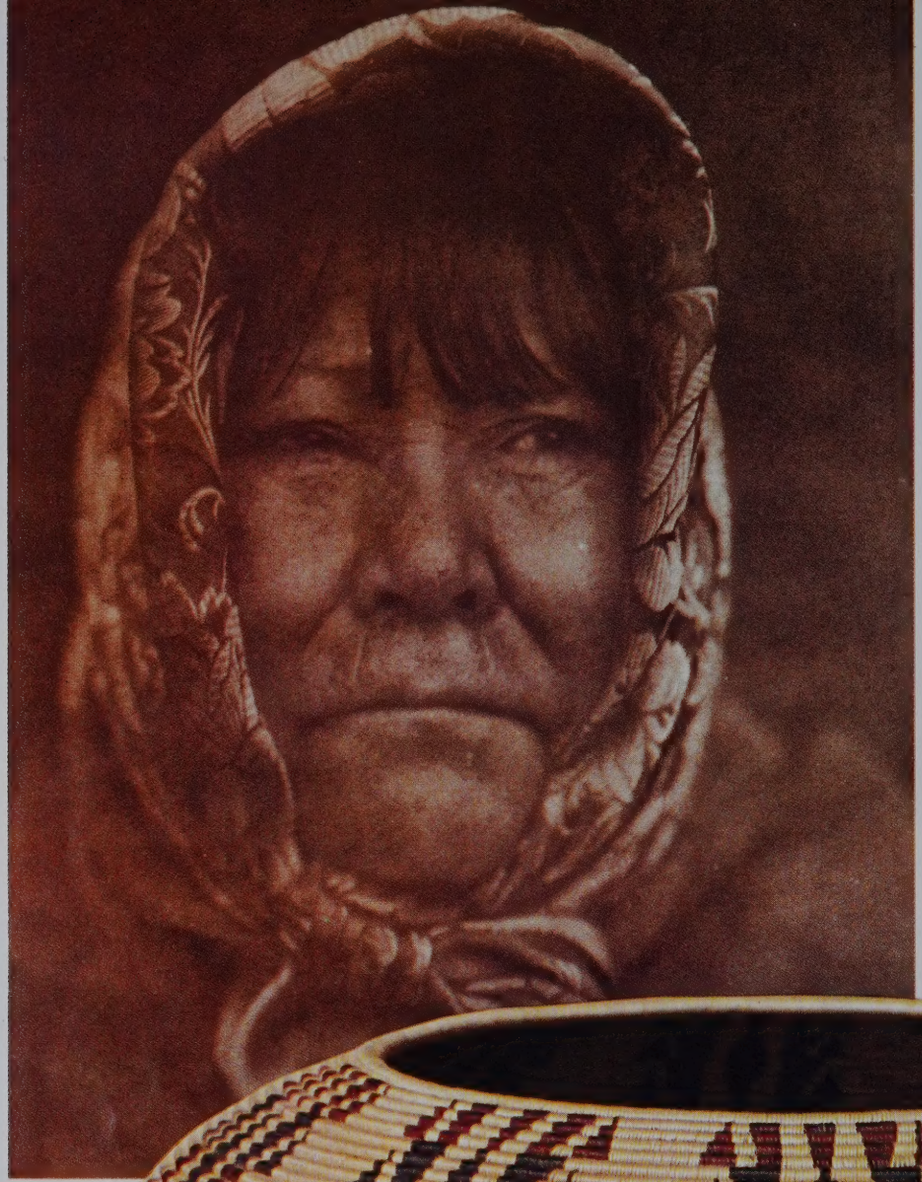
BK-54

Panamint/Paiute

The Great Basin Area of southern Nevada and southeastern California, including Death Valley, is as barren a land as one could imagine. It is almost like another world . . . yet it is the nomadic home of the Panamints and Paiutes. Moving about without a stable food source, hunting and gathering in season, they lead a very simple life. Living under these most austere conditions, they nevertheless have produced outstanding examples of workmanship and design as is demonstrated by the examples shown here.

BK-55

BK-56



Datsolali — Photographed by
Edward Sheriff Curtis, 1868-1952
Photogravure courtesy The Gallery Wall, Phoenix

Washo

Baskets by Washo Indian weaver Datsolali are among the most valuable in the collectors' world. Experts have appraised some of them at over twenty-five thousand dollars. Born in northern Nevada sometime in 1835, Datsolali, also known as Louisa Keyser, died in 1925. The basket pictured below was begun September 6, 1905 and completed September 5, 1906. The circumference is forty-six and one-half inches, and the design represents "Our ancestors were great hunters . . . we are the descendants of great hunters." Using thirty stitches to an inch, Datsolali used willow for the white, bracken fern root for the black and western red bud for the red. All Datsolali baskets are registered and numbered. The one below is LK (Louisa Keyser) 43.

BASKETRY
PHOTOGRAPHS BY
JERRY JACKA

BK-57

Washo baskets photographed by Edward Sheriff Curtis, 1868-1952. Photogravure courtesy The Gallery Wall, Phoenix.

BK-58 *The grouping of Washo baskets pictured below shows a variety of weaving techniques.*

BK-59 *Mary South Hill, one of the more prolific of the Chemehuevi weavers, used willow, desert willow and devil's claw for this classic jar. (Circa 1930)* — RAY MANLEY

Chemehuevi

BK-60 *Maggie Painter, Chemehuevi from the Colorado River Reservation near Parker, Arizona, is best remembered for her "butterfly" design, although she created other zoomorphic patterns including the shallow "rattlesnake" basket pictured below.*

BK-61 *The Chemehuevi Reservation is located in California, just across the Colorado River from Lake Havasu City, Arizona. Chemehuevi baskets are highly prized for their simple, uncluttered design and excellent craftsmanship.*

BASKETRY
PHOTOGRAPHS BY
JERRY JACKA
(except where indicated)

BK-62 *The exceptionally fine Chemehuevi olla, pictured below, was woven by Anne Land about 1905. The design is said to represent "The Tree of Life."*

BK-63 *Pictured right is an excellent representation of Apache basketry. Willow and cottonwood were interchangeable in their work. The black design was woven from material stripped from the outer coat of the seed pod of devil's claw and the red from yucca root.*

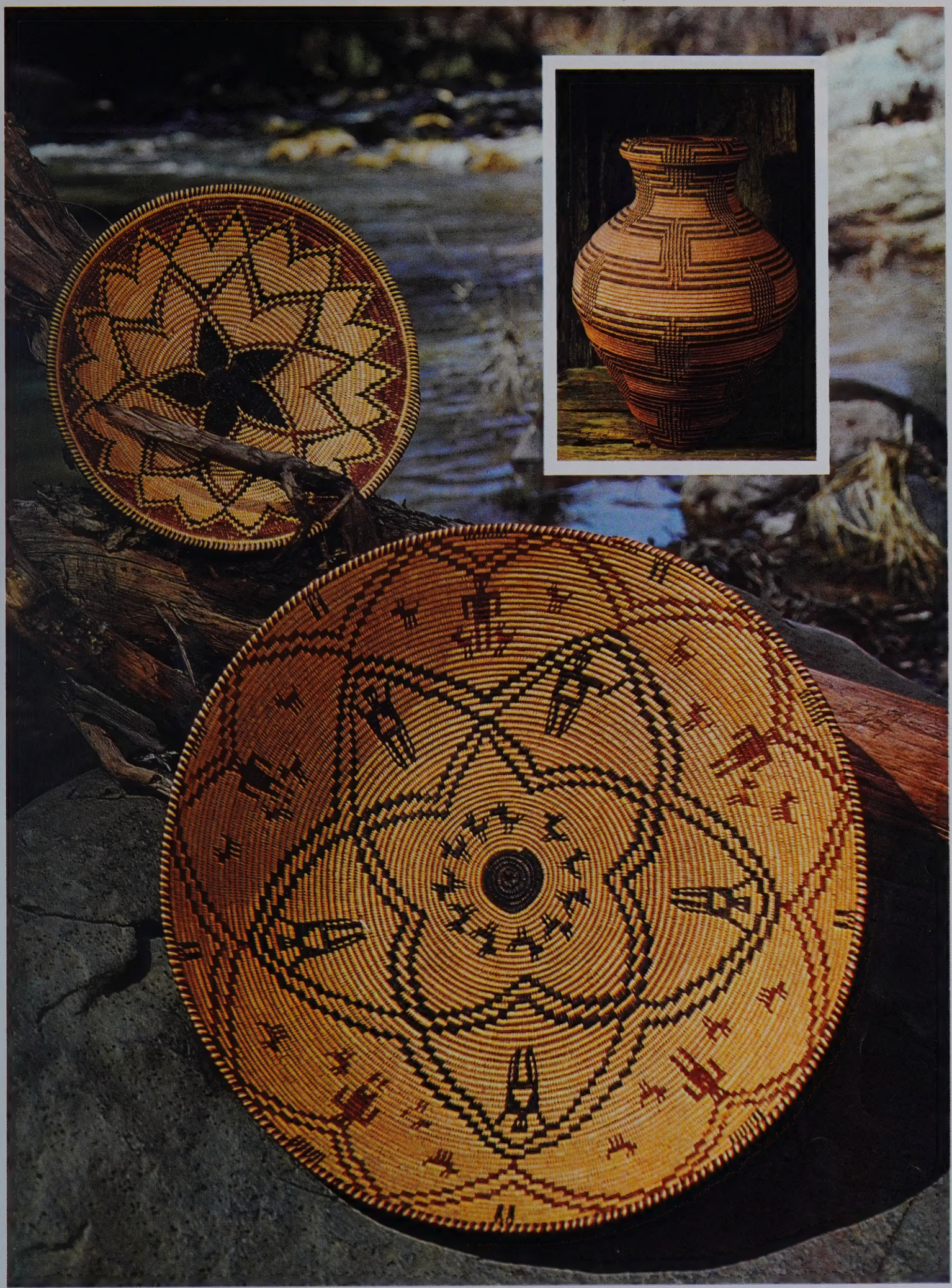
Apache

BK-64 *This large storage basket is 20½ inches high. It is an outstanding example of the integration of zoomorphic, anthropomorphic and geometric design elements.*

BASKETRY
PHOTOGRAPHS BY
JERRY JACKA

BK-65 *right. Most Indian baskets are woven in two colors. When a third color is added it is usually red and the vessel is then identified as a polychrome basket. Specimens, such as the shallow Apache baskets pictured here, are a valuable asset to any collection.*

BK-66 *The large Apache storage basket upper right stands approximately 36 inches tall. So carefully woven is this basket that the design on the lid perfectly matches, all the way around, the design on the rim and shoulder.*



Apache basket design reflects the free and adventurous spirit of the people themselves. Bold and dynamic, these baskets were probably woven between 1900 and 1930. The examples on this page were photographed on the San Carlos Apache Reservation near the community of San Carlos.

PHOTOGRAPHS BY JERRY JACKA

BK-67

BK-68

BK-69

before your visit to The Old Country...

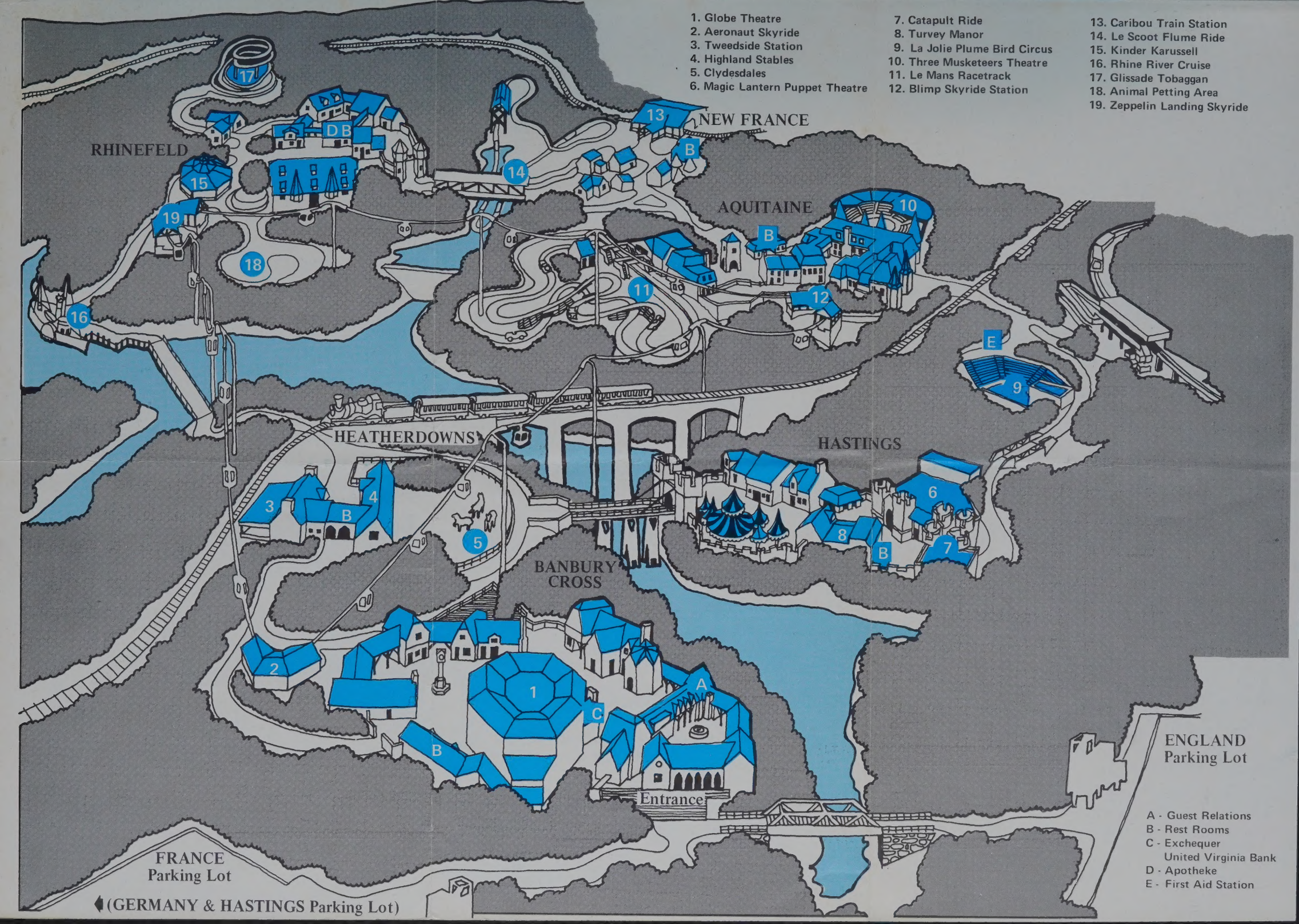
Apache basket design reflects the free and adventurous spirit of the people themselves. Bold and dynamic, these baskets were probably woven between 1900 and 1930. The examples on this page were photographed on the San Carlos Apache Reservation near the community of San Carlos.

PHOTOGRAPHS BY JERRY JACKA

BK-67

BK-68

BK-69


1. Globe Theatre
2. Aeronaut Skyride
3. Tweedside Station
4. Highland Stables
5. Clydesdales
6. Magic Lantern Puppet Theatre
7. Catapult Ride
8. Turvey Manor
9. La Jolie Plume Bird Circus
10. Three Musketeers Theatre
11. Le Mans Racetrack
12. Blimp Skyride Station
13. Caribou Train Station
14. Le Scoot Flume Ride
15. Kinder Karussell
16. Rhine River Cruise
17. Glissade Tobaggan
18. Animal Petting Area
19. Zeppelin Landing Skyride
RHINEFELD
NEW FRANCE
AQUITAINE
HEATHERDOWNS
HASTINGS
BANBURY CROSS
Entrance
ENGLAND Parking Lot
FRANCE Parking Lot
(GERMANY & HASTINGS Parking Lot)
A - Guest Relations
B - Rest Rooms
C - Exchequer
United Virginia Bank
D - Apotheke
E - First Aid Station

...here are a few "traveling" tips for you, to make your visit to England, France and Germany all the more enjoyable.

Passport Admission

to The Old Country at the Main Entrance is:

Adults (12 years and older)	$6.50
Children (4 years thru 11 years)	$5.50
Toddlers (3 and under)	Free

Special Group Rates

for groups of 25 or more are available. Inquire at our Group Sales Office.

Your Passport Ticket

allows you all-day admission into The Old Country and includes admission to all rides, shows, attractions, displays and exhibits, except the shooting gallery and the arcade. Note, however, that for the safety of your youngsters, some rides are restricted according to a child's height.

The Main Entrance

and Banbury Cross open at 9:30 a.m. daily.

The Old Country hours of operation

are as follows:

Spring Weekends thru May 18	*Saturdays & Sundays Only 10:00 a.m. - 6:00 p.m.*
May 24 - June 13	*Daily 10:00 a.m. - 6:00 p.m.*
June 14 - September 1	*Daily 10:00 a.m. - 10:00 p.m.*
September 6 - October 26	*Saturdays & Sundays Only 10:00 a.m. - 6:00 p.m.*

NOTE: The gift shops in Banbury Cross will remain open 30 minutes after closing for your shopping convenience.

Credit Cards

are honored at The Old Country for your admission and at most gift shops. We accept your BankAmericard, or your Master Charge. Also for your convenience, there is a United Virginia Bank located in Banbury Cross.

Hand-Stamping

is our way of allowing you to leave The Old Country and re-enter on the same day. In the event that you should need to leave the park and wish to return shortly, please have your hand stamped at the Main Entrance.

Sorry,

we are unable to issue rainchecks or refunds. Most rides and attractions will remain in operation unless there are severe weather conditions. If it is necessary to close a ride or attraction, we will reopen it as soon as the weather permits.

Pets

will not enjoy The Old Country; it is a people park. For their comfort and your convenience, however, your pets will be perfectly content and well taken care of in our free Pet Check, located by the German parking lot.

Strollers

and wheelchairs are available on request at the Main Entrance for a nominal rental fee.

A First Aid Station,

in the event of accidents, is located near the Bird Circus.

Taking pictures

of your family enjoying The Old Country is one of the highlights of your visit. For your convenience we have camera shops located throughout The Old Country with a complete line of film and camera supplies. If you have forgotten to bring your camera, you can borrow one of ours for a slight deposit.

And have a wonderful time!

You'll enjoy all the excitement and atmosphere of Europe - England, France and Germany - right here in The Old Country. Should you need assistance at any time during your visit, please feel free to ask any of our Hosts or Hostesses.

For your own safety and comfort, we require that all guests wear some type of footwear while in the park. Also, we reserve the right to refuse admission to anyone not properly attired.

We are very protective of our environment here at The Old Country Please help us keep The Old Country clean for our guests by using our trash receptacles, and help us to prevent fires by using our cigarette urns.

PRIZED BASKETS *from page 16*

west, down through the Pacific Coast states, and in the Southwest. Baskets made prior to this time were nearly all destroyed through the attrition of native use, and afterward cultural disintegration had advanced to the point that comparatively few baskets were woven. There are, however, some notable exceptions to this assertion. Dat So La Lee, the Washo weaver who had the distinction of being the only American Indian basketmaker to achieve even a semblance of international fame for her work, created her finest masterpieces during the first two decades of this century. During the same period, the Panamint Indians of Death Valley, California, were producing baskets whose technical excellence was seldom equalled in earlier times. (Some of the finest examples of their work of this period approach a count of sixty stitches per lineal inch.) Arizona's Pima Indians produced much of their finest basketry during the period of 1925 through 1940, and the Chemehuevi (located in the vicinity of Needles, California and Parker, Arizona) produced their most desirable work during the first forty years of this century. Many other tribes also had one or more competent weavers producing excellent basketry throughout varying portions of the post 1900 period, and in a few instances, right to the present time.

The reasons for the decline in both the quality and the quantity of Indian basketry are many. Perhaps the single most important factor was the breakdown of long established customs and values. This breakdown reduced the need for traditional basketry and, perhaps even more importantly, resulted in a lowered status for basketry in the eyes of the natives themselves. Additionally, some groups were relocated in areas where access to needed basketry materials was severely limited, and encroaching civilization often destroyed the easily accessible gathering areas of those who were not moved. Economic considerations played an increasingly important role as the various basket making tribes came under the influence of the economic system of the dominant culture. Weavers quickly learned that a few days of farm labor would pay an amount equivalent to that received for selling a basket that required weeks, or even months, to produce. Thus basketry fell from an exalted position in the economic scheme of native America, to the very bottom of the system that supplanted it. In many areas this occurred in the span of one lifetime.

It is our intent to present basketry in such a way that will enable the reader to better understand and appreciate the subject. The end result, it is hoped, will be a more general acceptance of basketry as an art form, and, perhaps, even some small measure of belated, but most deserved, recognition for the unnamed artists who created masterpieces of the caliber represented herein. To accomplish this end, a brief discussion of the aesthetics of basketry, plus an attempt to dispel some of the more persistent myths associated with the subject, may be of assistance.

Precisely what makes one basket more desirable than another, is an area in which experts often disagree. However, it is felt that there are a number of factors that should be taken into consideration during the process of such an evaluation. The following list is arranged at random. How much weight to assign each factor is a matter of personal preference, and this is the area in which opinions differ widely.

1.) Overall visual impact
2.) Degree of adherence to traditional form and design
3.) Quality and type of materials, and how well prepared
4.) Degree of mastery of technique exhibited
5.) Condition
6.) Provenience
7.) Intended use
8.) Rarity
9.) Age
10.) Size

Rare, indeed, is the basket that rates strongly in all ten areas; nevertheless, such baskets do exist. Many of the baskets reproduced in this edition are included in that select category.

A well known and respected dealer in Indian art once offered to stand upon a small basket in order to demonstrate to the writer how well it was woven. Apparently, at least to this dealer, such an act was the supreme test of quality, and of those baskets that passed, nothing more need be said. One, however, does wonder about the fate of those that failed his test. (Nearly every basket shown here would have failed noticeably.) This little anecdote well illustrates one of the more persistent myths which surround basketry. The idea that great tensile strength is of utmost importance, probably harks back to a rather general failure to recognize that all Indian basketry was not of a specifically utilitarian nature. Generally, Indian basketry is very delicate and fragile, and should at all times be handled with care. Flexing, or picking up a basket by the rim, can do irreparable damage to the fragile vegetal fibers from which it is constructed.

Another often heard myth states, "The women tediously weave into their baskets the legends and traditions of their forefathers. They hold these tales as sacred, and the members of the tribe are silent as to their meaning." In truth, most of the sacred tales were woven by colorful and imaginative purveyors of Indian crafts in quest of the traditional dollar. The designs found on Indian baskets are, for the most part, merely decorative devices.

A third widely embraced myth is that, "purposely none of the old Indian basketry designs were made complete, or without imperfections." (Strong evidence points to the same origin as above.) While this idea may provide a delightful explanation for a poorly conceived or executed design, it has little basis in fact.

Studying and collecting Indian baskets can be a very gratifying and broadening experience. In a world that is moving ever closer to homogeneity, racially, culturally, and linguistically, it becomes increasingly imperative to preserve and document man's past contributions to human knowledge, art, and history. Researching a single basket back to its origin, use, and time of creation can introduce one to a totally different way of life, in a very different world than that in which we now live. The end result might be at least a partial removal of the cataracts of ethnocentrism from the eyes of the researcher, and the preservation of something of beauty and worth to pass on to future generations. □ □ □

BASKETRY
PHOTOGRAPHS BY
JERRY JACKA

BELOW: *The "kiaha", or burden basket, was made and used by the Pima and Papago. It consists of a lacelike net twining and is used with a tump-line, usually a woven fabric, attached to the corners of the pack and worn across the forehead.*

From the John P. Wilson Jr. collection.

OPPOSITE PAGE

The variety of tribal textures and techniques top to bottom, left to right, include: BK-70 *Klickitat,* BK-71 *shallow Zuni wicker basket of sumac,* BK-72 *Micmac of birchbark with porcupine quills,* BK-73 *San Juan wicker weave of willow twigs,* BK-74 *split stitch flat coil plaque of unknown origin,* BK-75 *Ottawa of sweet grass on black ash splint warp,* BK-76 *Cherokee wicker basket of wild honeysuckle root,* BK-77 *Iroquois wicker of oak splints and braided grass,* BK-78 *Chippewa birchbark box with bleached porcupine quills and sweet grass,* BK-79 *Chitinacha large double weave twilled,* BK-80 *Ottawa birchbark container edged with sweet grass and bearing a porcupine quill design,* BK-81 *Choctaw plaited four under, four over split cane in natural color.*

BK-70

BK-71

BK-72

BK-73

BK-74

BK-75

BK-76 above

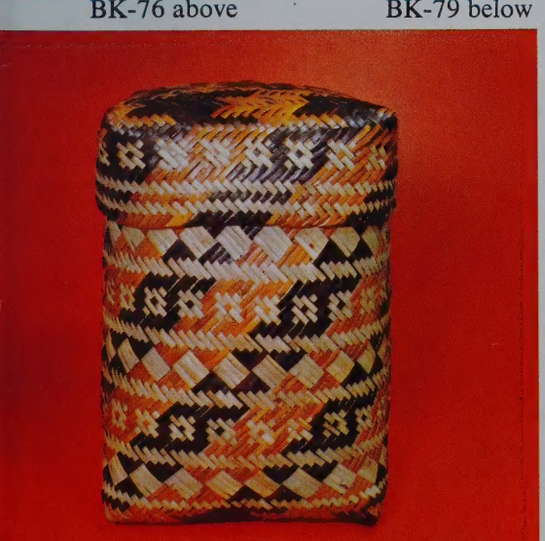
BK-79 below

BK-77 above

BK-80 below

BK-78 above

BK-81 below



Apache still life
Photographed by Edward Sheriff Curtis.
A Pima house

Photogravures courtesy
The Gallery Wall, Phoenix

Hopi Baskets For Everyday Use

In our modern society where technological advances are made by leaps and bounds, where the news is dominated with discussion on solar energy development, men landing on the moon, and fantastic bonuses paid to super athletes in every sport, fundamentals are sometimes overlooked. We commonly think to ourselves that manufactured goods are the best and cheapest. But on the other hand nothing replaces the personal satisfaction that comes from doing it yourself with materials furnished "at no charge" by the world's largest producer — Mother Nature.

While the tides of educational advancement have been excellent in some areas, still others have been left high-and-dry. Basket weaving was one of these and to Mrs. Fermina Banyacya, who was born and raised on the Hopi Reservation and is a member of the Bear Clan, something needed to be done about that. "There is a need in all of our homes because we are forever working with corn and you have to have a basket to shell your corn into and in our lives it's just a must! We can hardly afford to buy a basket and if we can make it . . . well then we won't have to pay for it."

Teaching under the adult education program through Northland Pioneer College, Fermina alternates classes in basketry with classes in Hopi embroidery. "After taking this up in high school I did maybe two or three things for my Dad, little embroidery things, but I never felt there was a need for it till now. Now things are so high, but women folk don't do it because they don't know how — they've never been taught. Now that they (the schools) lean more towards academic subjects they don't go into vocation. But when I was in high school we had this and food preparation and home economics for 4 years."

And so, armed with an Arizona Community College Special Teaching Certificate and a lifetime of experience, Fermina and twenty to twenty-five other Hopi women will meet in the workshop of the Oraibi Day School two evenings a week for six or seven weeks. Each will collect their own material . . . Tamarisk or Willow with which to make hoops, Yucca leaves from the surrounding land with which to weave, and an ice pick to use as a weaving tool. They will make sifters, piki trays and vessel type baskets. The designs will be basic diamond shaped, "the easiest one," as Fermina describes it. With help in class and some work at home, each of the women should complete four to six baskets by the end of the session. And yet, the end is somehow just the beginning, for the Yucca fiber which is left over from the sifter baskets is the kind used in making the beautiful Hopi coil plaques and still other fiber strings are used to tie corn husk wrapping around bite-size portions of delicious corn "somiviki" at ceremonial time. The many uses of the versatile Yucca have been known to the Hopi for hundreds upon hundreds of years . . . and they don't waste any part of it. □ □ □

— JERRY JACKA

EDWARD SHERIFF CURTIS

(1868–1952)

His photographic portrayals of Indians and Indianism are fine art classic masterpieces.

Edward Sheriff Curtis was a genius in his field. The exquisite quality of his photographs is evident in the reproductions from photogravures selected for this special edition.

Curtis' major life accomplishment was the series, THE NORTH AMERICAN INDIAN, which consisted of twenty portfolios, each containing thirty six 11½ x 15 in. sepia photogravure impressions and twenty accompanying volumes of text, each containing seventy five 5½ x 7½ impressions. The text, produced under the editorship of Frederick Webb Hodge of the Smithsonian Institution, was a storehouse of anthropological description, covering games, origin myths, sacred rites, musical forms, glossaries, architecture, etc.

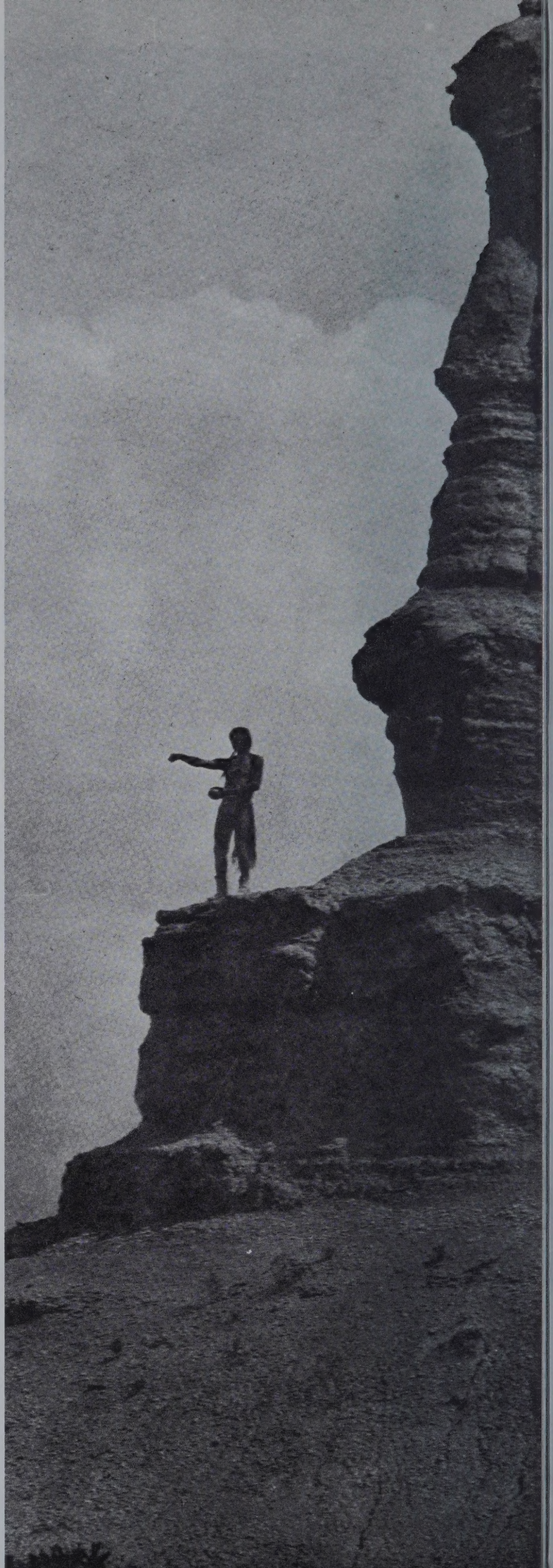
Born in 1868, Curtis began photographing the North American Indian in 1897 and continued doing so for the next 30 years. Of the 40,000 photographs of Indians Curtis made, 2,220 prints were finally selected to be part of his monumental work, THE NORTH AMERICAN INDIAN considered by many to be the finest work of visual anthropology ever to be accomplished. President Theodore Roosevelt recognized the importance and quality of Curtis' work and introduced him to financier J. P. Morgan who subsidized the Curtis project of producing THE NORTH AMERICAN INDIAN over thirty years at a cost of nearly 2 million dollars.

After Morgan's sponsorship was assured, Curtis resumed his travels through the mythic heartbeat of over one hundred Indian nations, working under the most primitive conditions of transport packing his cumbersome reflex camera with its large glass negative plates. On occasion, months of intense work were destroyed when a mule slipped down the side of a canyon or when a small river raft capsized. His final work achieved acclaim as being one of the most thorough, extensive and profound photographic works of all time.

Edward S. Curtis gives us an eloquent insight into his personal inspiration for completing the task of photographing every aspect of the life of the North American Indian in the following statement:

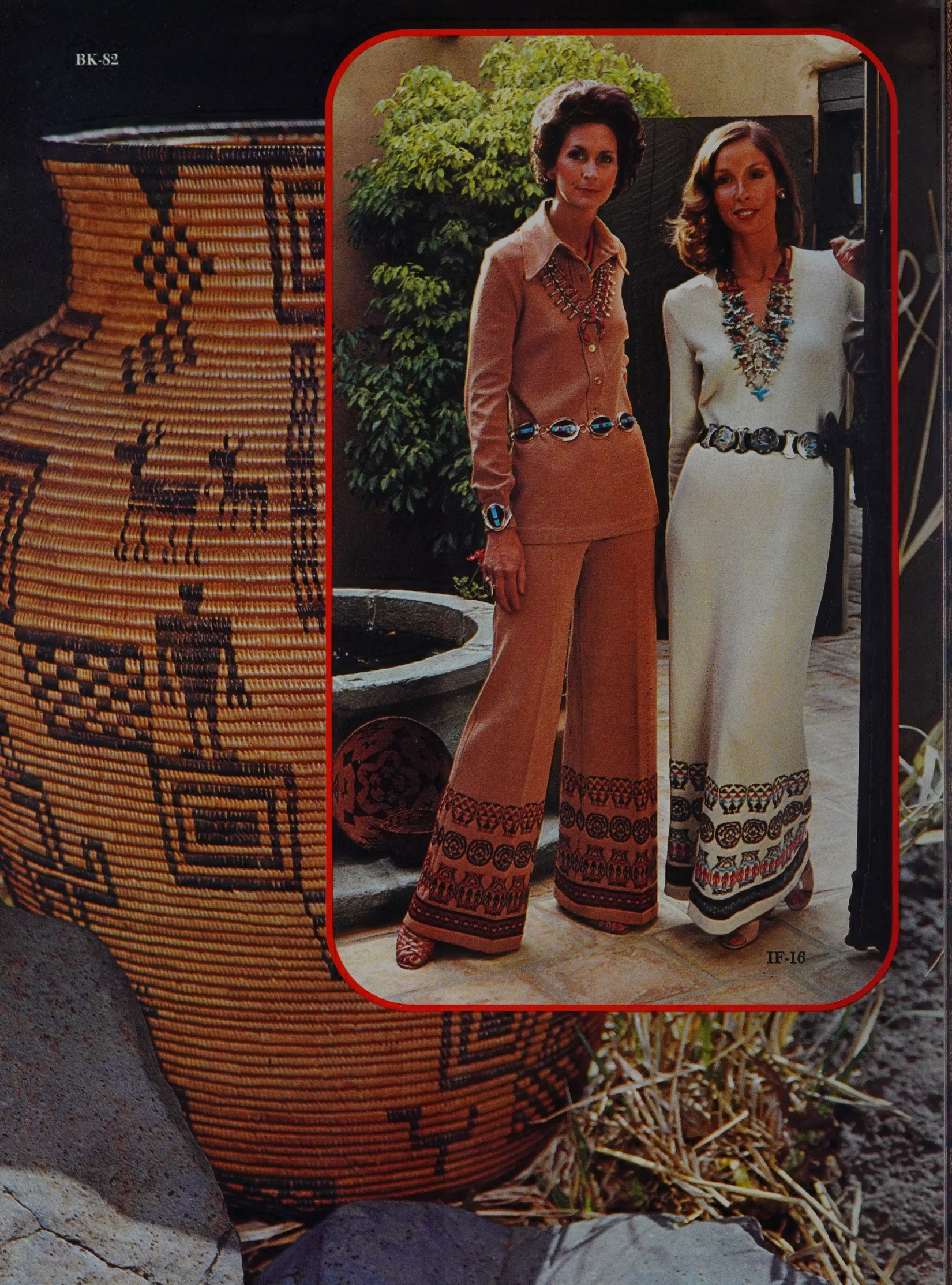
> *"The great changes in practically every phase of the Indian's life that have taken place, especially in recent years, have been such that had the time for collecting much of the material, both descriptive and illustrative, herein recorded, been delayed, it would have been lost forever. The passing of every old man or woman means the passing of some tradition, some knowledge of sacred rites possessed by no other; consequently, the information that is to be gathered, for the benefit of future generations, respecting the mode of life of one of the great races of mankind, must be collected at once or the opportunity will be lost for all time. It is this need that has inspired the present task."*

The Edward S. Curtis photogravures in this issue were by The Gallery Wall, 7122 North 7th Street, Phoenix, where a comprehensive and exceptionally rare collection of hand pressed photogravures are currently on display. The pieces on view represent the greatest part of the remaining unbound group of photogravures from the Edward Curtis series, THE NORTH AMERICAN INDIAN.



The offering — San Ildefonso.
Photographed by Edward Sheriff Curtis.

Tesuque Buffalo Dancers. Photographed by Edward Sheriff Curtis.



IF-16

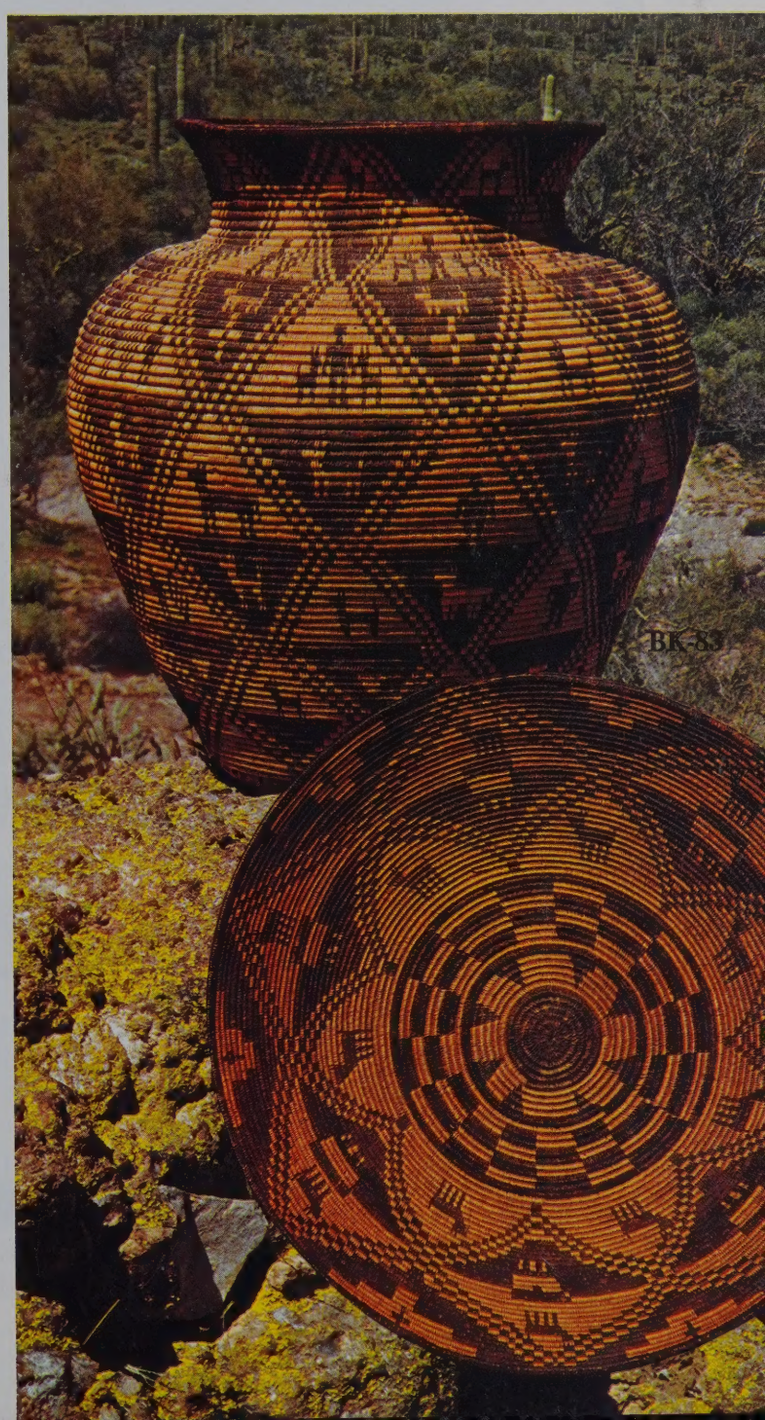
Yavapai

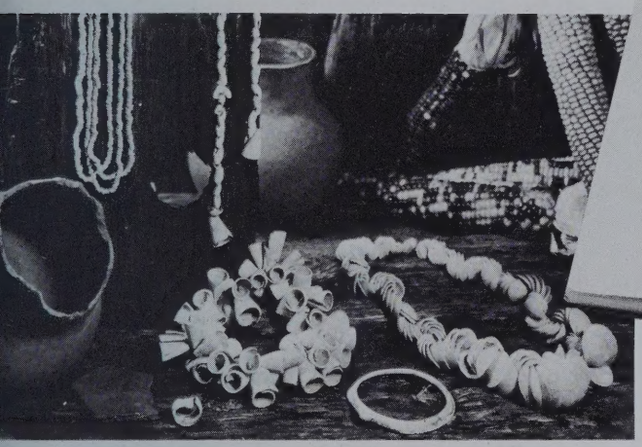
BK-82 *Opposite page, far left: Yavapai olla type basket Don and Nita Hoel Collection*
JERRY D. JACKA

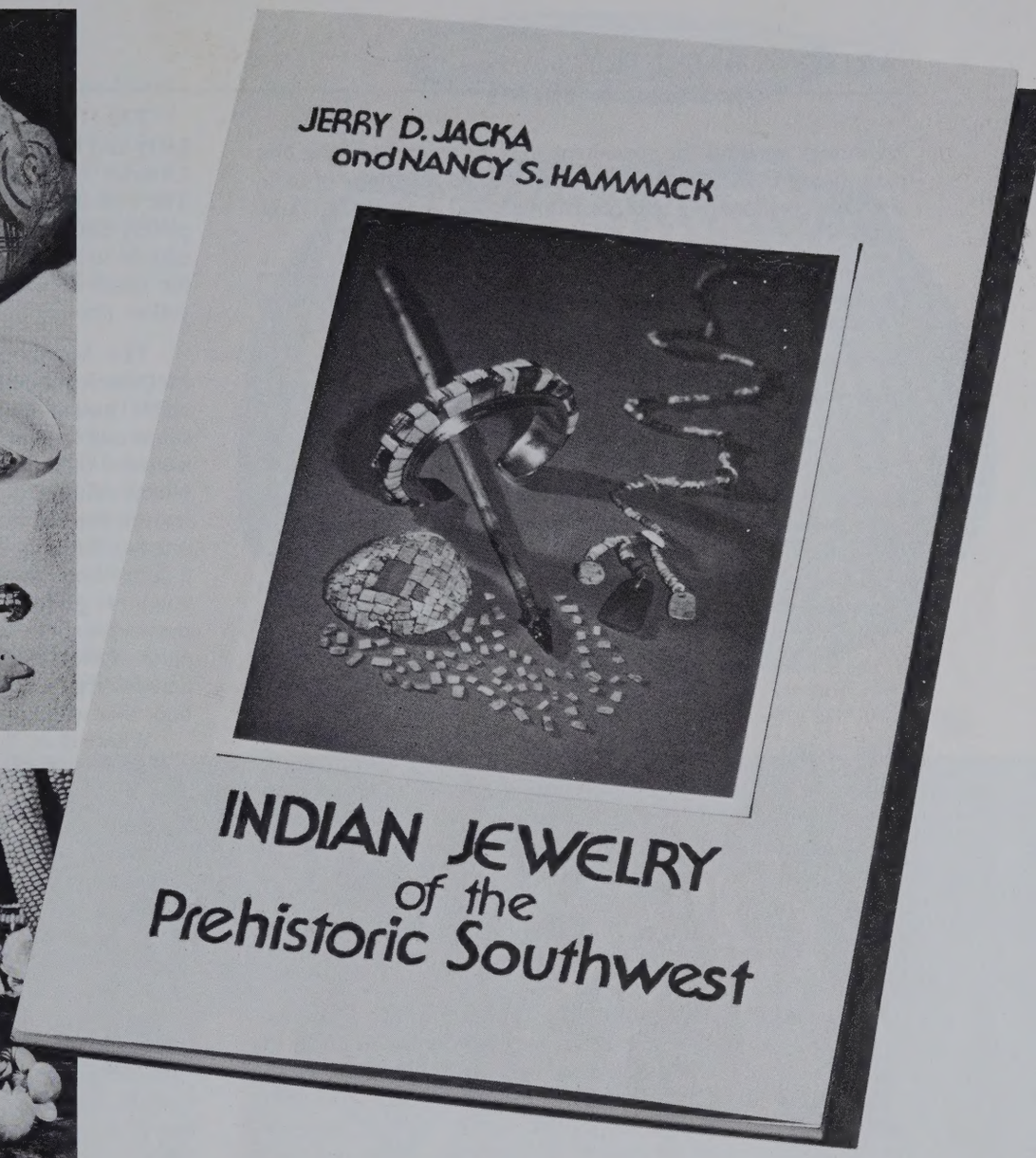
Indian designs and symbols have inspired contemporary designers to exciting and colorful applications in the world of fashion. Oleg Cassini's Western and Indian Americana series, based on authentic Indian designs, is now in America after a smashing European debut.

Fashions shown on opposite page, IF-16, and IF-17, page 46, are by YVONNE, American designer featured in our August, 1974 issue. Basketry and pottery designs and motifs dominate her new line of knit fashions. *Courtesy* SAKS FIFTH AVENUE — PHOENIX
PAUL MARKOW

LOWER: *Yavapai olla and shallow bowl — Circa1910*
JERRY D. JACKA







◀ *Navajo Sketch #3 — Artist William Whitaker*

INDIAN JEWELRY OF THE PREHISTORIC SOUTHWEST

A new and important source book has just been released by the University Press at Tucson titled "INDIAN JEWELRY OF THE PREHISTORIC SOUTHWEST," authored by Nancy S. Hammack with all color photographs by Jerry D. Jacka.

In view of the ever-increasing popularity of Southwestern Indian jewelry, it stands to reason that the interest in contemporary Indian jewelry should result in a desire to know something of its history. Many publications presently available deal to some extent in various stages of Indian jewelry, including its history during "historic times." There is, however, very little, if any, information available which explains or describes in layman's terms the actual beginning of Southwestern Indian jewelry — its prehistoric origin. This, then, is what the "Indian Jewelry of the Prehistoric Southwest" is all about.

This book presents to the reader the various styles of Indian jewelry made and material utilized in its making during prehistoric times. The major prehistoric cultures of the Southwest, the Hohokam, Mogollon, Anasazi, Sinagua and Salado, are identified with the various types of jewelry which they manufactured and wore. The book discusses prehistoric trading and its effect on the use of Indian jewelry. It also describes the various techniques and styles used in the manufacture of this jewelry. Color photographs representing nearly all known styles of prehistoric jewelry appear in this work. Among the styles featured are the use of turquoise and stone mosaic overlay on shell and bone. Many examples of the highly stylized and exquisite carved, etched and cut shell jewelry of the Ancient Hohokam Indians are also featured. Thousands of tiny, but perfectly hand crafted beads of turquoise, shell, bone and stone are shown throughout the book. These beads are the forerunner of the heishi beads which are so popular in today's Indian jewelry.

In combining the text and photographs, this document represents a capsulized, but highly informative accounting of the beginning of Indian jewelry as we know it today. The person who has read this book should have a greater understanding and appreciation, not only for the prehistoric artisans who began this craft centuries ago, but also for the modern craftsman who continues in the tradition of his ancestors.

"Although some of the specimens may be as early as the first centuries of the Christian Era, it is my belief that most of them will date considerably later, or from around A.D. 800 to A.D. 1400."[11]

1 Adolf F. Bandelier, "Contributions to the History of the Southwestern portion of the United States" (Papers, Archaeological Institute of America, American Series No. V, Cambridge, 1890), p. 12.

2 Ibid., p. 127.

3 Haury, Emil W. "The Excavations of Los Muertos and Neighboring Ruins in the Salt River Valley," Papers of the Peabody Museum of American Archaeology and Ethnology, Vol. XXIV; No. 1, 1945. Harvard University. Pp. 170-171.

4 Fewkes, J. Walter, "Excavations at Casa Grande, Arizona, in 1906-07," Smithsonian Miscellaneous Collection; Quarterly Issue, Vol. 50, 1907, p. 305.

5 Gladwin, H. S., Haury, E. W., Sayles, E. B., Gladwin, N. Excavations at Snaketown, material culture, Medallion Papers 25, Globe, Arizona, Gila Pueblo, 1937.

6 "The Sobaipuri Indians of the Upper San Pedro River Valley, Southern Arizona," Amerind Foundation, Inc., Dragoon, Arizona, Paper No. 6, p. 179.

7 Ibid., p. 180.

8 "The Upper Pima of San Cayetano del Tumacacori," Amerind Foundation, Paper No. 7, p. 412.

9 Haury, Emil W. et al. "The Stratigraphy and Archaeology of Ventana Cave," 1950; The Universities of Arizona and New Mexico.

10 Ibid.

11 Ibid., p. 411.

The many references to Papago basketry will make it obvious to the reader that there is a great similarity between the basketry of the Pima and that of their neighbors to the south, the Papago. Old Papago basketry is very often called Pima and vice versa. There is no positive way of distinguishing between the two in every case. If split willow is used in both it is almost impossible to differentiate unless the bundle foundation can be seen. The Papago were less likely to use cattail stem as it was not as abundant on the southern desert as yucca and bear grass. The design elements were made of martynia by both people, but the Papago weavers tended to use more martynia than the Pima, as willow was not as plentiful. This is one of the best diagnostic traits we can use. If the over all pattern is made up of more black than tan color the basket is likely to be of Papago manufacture, but this is not a hard and fast rule. Designs are very similar and are not different enough to be a positive identifying point. Modern soft-weave Papago baskets of yucca are easily distinguished by their soft green color and the difference in appearance of yucca and willow. They are strictly for tourists consumption and are today turned out by the hundreds. They are a far cry from the fine old Papago basketry made a few decades past.

Superficially Western Apache coiled baskets resemble Pima in shape and design, but a look at the foundation tells the difference immediately. Western Apache foundation construction is three-rod arranged in a triangle. This makes each coil stand out separately and they do not have the smooth unindented appearance so typical of Pima work.

The Chemehuevi of the Colorado River area in Arizona-California made coiled baskets every bit as good as did the Pima, and the Yavapai produced equally fine basketry. Both of these people used a three-rod foundation in weaving baskets, and they are as easy to distinguish from Pima basketry as is Apache work.

The Hopi women of Second Mesa also make coiled basketry and flat plaques; and the Havasupai, hidden in beautiful Cataract Canyon, formerly produced excellent coiled work. The coiled deep baskets and plaques of the Hopi are completely distinctive. The construction is of very large coils three-eighths to one-half inch in diameter, with styled kachina figures the usual decorative motif woven from dyed black, red and yellow fiber.

The Maricopa, who now live primarily on the Fort McDowell reservation near Scottsdale, Arizona, also make a coiled basket that superficially resembles a Pima basket in shape and size but is frequently undecorated except for a pinkish paint that is rubbed on the surface after the basket is completed. Many of the anthropological museums in the West feature permanent displays of Indian basketry, and any interested collector is always welcome to study the many examples that are kept stored. It has been interesting to hear from the volunteer guides at the Heard Museum that the school children show a great deal of interest in the basketry exhibits from many parts of North America. The kids are always reminded that here is a true handcraft and that there has never been a machine built that will make a basket!

Where does the handicraft of Pima Indian basketry stand today? The reader has probably been able to infer a good deal from the many references to "Old Pima baskets" that the art is definitely on the wane and almost inevitably will die out entirely within the next two decades unless something can be done to revive interest, among the Pima weavers.

In spite of the low average family income the Pima do have access to all the commodities that the white man produces. Their actual need for baskets as working tools is now no greater than our own.

Another reason that basketry is on the decline seems to be the complete lethargy and indifference on the part of the younger women and still younger girls. There is very little of the "old way of life" left on the reservation today, and with the loss of the old arts and crafts the children and young women simply do not see any fine old baskets anymore.

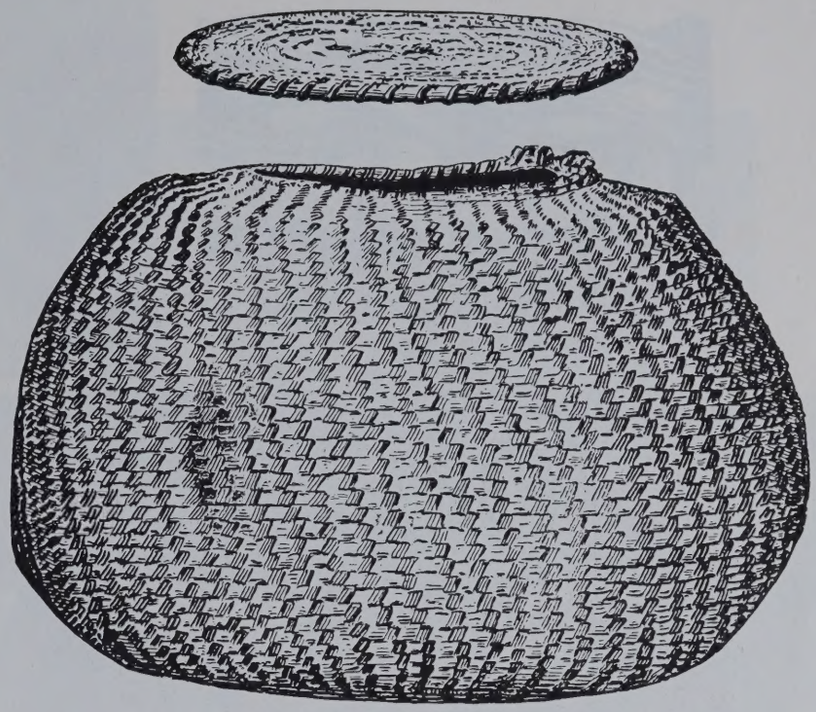
Basket weaving is tedious work and the constant handling of damp materials is hard on the hands. At least four elderly women interviewed had given up weaving entirely because of arthritic fingers and rheumatism in the hands. Others find the gathering of materials too difficult and time consuming. Cattail is at a premium, as none grows wild on the reservation. Unlike the Papago, the Pima have never formed an Arts and Crafts Board of their own and there is no organized outlet for their product. Fine baskets take many hours of hard work in preparing materials and in the actual weaving.

It is doubtful if more than fifty baskets a year are now being woven. Several excellent weavers still produce, but most of the baskets today are definitely second rate when compared to those made twenty years ago. There seems to be very little enthusiasm about trying to revive interest among the Pima. This is very unfortunate because inevitably fine baskets will again be in demand. The widespread interest that many people had forty years ago led to the establishment of some very fine private collections selected from the cream of the crop then being produced. Today that is impossible because in almost all basketry weaving areas it is either a dead or dying art. The increasingly widespread interest in primitive art will one day make people conscious of the true beauty to be found in American Indian basketry. Then the valuable basket of today will become "priceless" and museums will be in the fortunate position of being able to display the best examples of a people's lost heritage. Prominently featured in such an exhibit will be many examples of fine old Pima baskets.

Distinguished Contributors

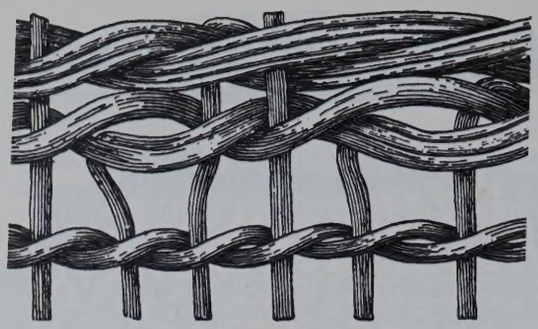
H. Thomas Cain is Curator of Anthropology for the Heard Museum in Phoenix. He received his Bachelor of Arts degree from the University of Washington, majoring in anthropology, and his Master's degree at the University of Arizona. Mr. Cain spent two years at Harvard University, specializing in archaeology, and has done field work in many parts of the continent, including Alaska. His publications include "Petroglyphs of Central Washington"; "Santos, Record of a Way of Life Now Gone," and "Pima Indian Basketry."

Jerold Collings' background qualifies him as a prime authority on Indian baskets. Born on the California side of the Colorado River, near Parker, Arizona, young Collings was taught the art of Indian basketry by Chemehuevi Indians before he was twelve years old. Since then he has continued to apprentice with weavers from almost every tribe in the Southwest. A graduate in Anthropology, California State College at Long Beach, Collings is Director of the Gila River Indian Arts and Crafts Center, on the Reservation, Sacaton, Arizona. A discriminating collector himself, Jerold Collings has judged many major Indian Arts and Crafts Shows, and is highly respected by Indian craftsmen, peers in his profession, and collectors.



COILED GRANARY. Pima Indians, Arizona.

Pomo seed gathering utensils. Edward Sheriff Curtis.



THREE-STRAND WARP BORDER.
Pomo Indians.

IF-17

NAVAJO MAID
Oil by William Whitaker

Human figures and stylized animal forms have appeared as expressions of primitive peoples since the first artists scribed on cavern walls. The impressive olla, left, woven of yucca and martynia, displays a design of the coyote and track marks.
JERRY D. JACKA

Opposite page, far left:
Ancient and traditional basketry designs complement the turquoise and silver adornment becoming more popular with fashion coordinators.

Knit Fashions by YVONNE
Courtesy SAKS FIFTH AVENUE — PHOENIX
PAUL MARKOW

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Miniatures

BK-3 A myriad of Hopi, Pima and Papago miniature baskets are shown at right with an ear of colorful Indian corn to give some indication as to the delicate workmanship that goes into each creation.

BK-4 Below, examples of finely woven Pima miniature baskets. Close observation will reveal tiny beads on some of the baskets and also indicates the size of this very intricate work. The Heard Museum Collection is considered to be the finest in the world.